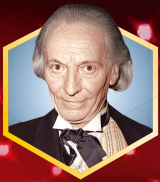


PLAYING BY EAR
A guide to radio rarities

BBC

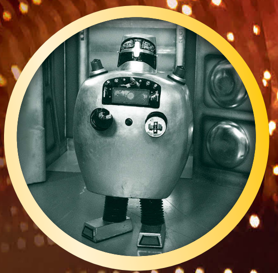
WIN!

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

WORLD FIRST
Designing *The Dalek Invasion of Earth*

SPACE SIMULATOR
Reinventing *The Wheel*



LOSING THE PLOT
Inside the 80s' unmade scripts with Eric Saward

PLUS
- Matt Strevens
- *Hydra's Gate*
- *The Waters of Mars*
- Collecting figurines

AND MUCH MORE

Shock Horror!

40 years on from the episodes that changed everything

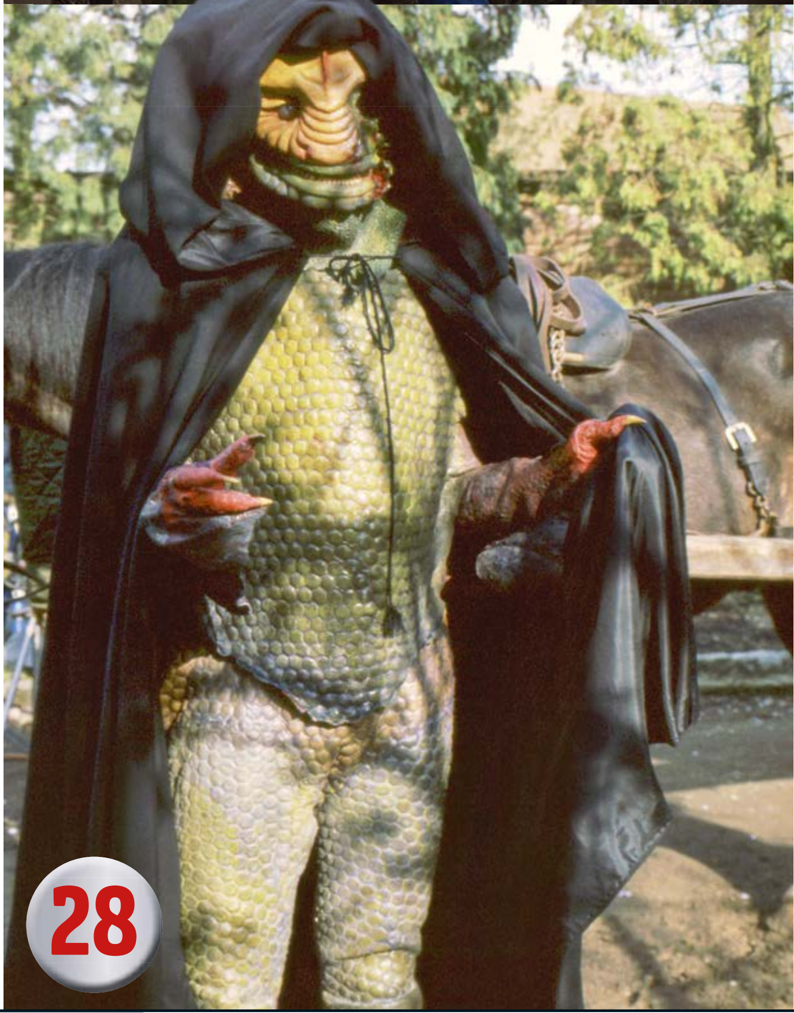
BBC 100 YEARS OF OUR BBC
ISSUE 575
APRIL 2022
Panini magazines

DOCTOR WHO MAGAZINE 575 The Trials of a Script Editor » The World Cup of the Fifth Doctor » Matt Strevens » Spencer Chapman » The Wheel in Space sets » Collecting figurines » Radio Control » Catalogue of Events » The Waters of Mars » Hydra's Gate Part 2

"To lose is to win." BBC

Pull to Open

DOCTOR WHO
MIND OF THE HODIAC
DOCTOR WHO
TIMELASH
WIN!
UNIT
NEMESIS
AGENTS OF THE VULPREEN
THE EIGHTH OF MARCH
PROTECTORS OF TIME



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DOCTOR WHO MAGAZINE

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In the 1980s fashion was so strange that celery on a coat lapel appeared perfectly normal.

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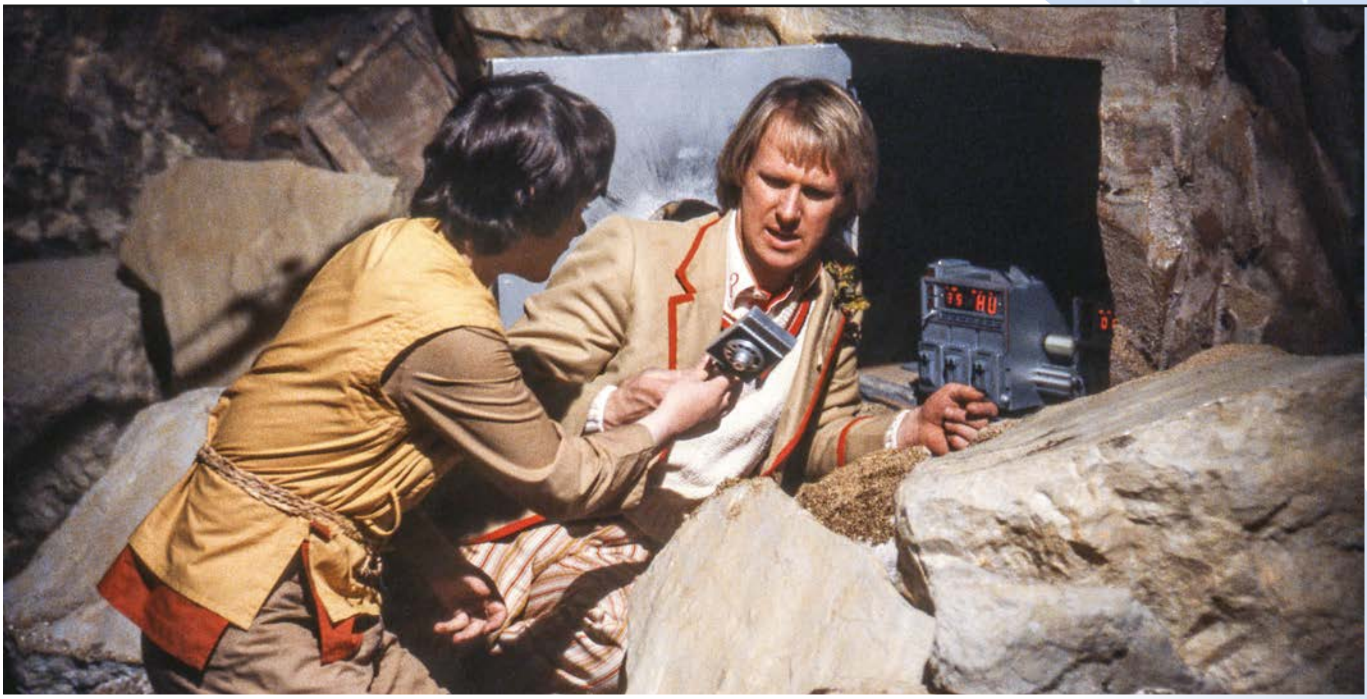
Welcome

DWM 575



As far as I remember, the arrival of Peter Davison's Doctor was met with some bewilderment in my house. My dad shook his head, expressing the view that "Doctor Who should be an *old* man", while I was preoccupied by the strange idea of watching anyone other than Tom Baker in my favourite show.

It wasn't just Davison's relative youth that prompted this anxiety. In 1982 he was ubiquitous on grown-up telly, starring in BBC *and* ITV sitcoms, not to mention his signature role as Tristan Farnon in the teatime favourite *All Creatures Great and Small*. He was no stranger to children's television, either – each instalment of *Button Moon* was accompanied by a gentle theme tune composed and performed by Davison and his then wife Sandra Dickinson.

While he wasn't exactly typecast, Davison's screen persona suggested that he had become the go-to actor for naive, some would say ineffectual, characters. Would his Doctor continue this mild-mannered trend?

When *Castrovalva* was broadcast in January 1982, any concerns about Davison's fresh-faced appearance were banished by his evocations of the Doctor's previous incarnations. He hit the ground running with a detailed performance, introducing the concept of a time-worn traveller who only superficially resembled a much younger man. *Doctor Who* would pick up where it had left off. Or so we thought.

The evening of 8 March 1982 is etched in my memory. As the aptly named *Earthshock* reached the end of its first episode, I was left speechless by the return of the Cybermen. I'm sure I knew this marked their first appearance in the show for seven years, and I'm equally certain I had no memory of ever having seen them in *Doctor Who*. Eight days later, I was one of the nearly ten million viewers who watched Adric meet his demise at the serial's conclusion.

Earthshock – written by Eric Saward and directed by Peter Grimwade – ushered in new possibilities for *Doctor Who*, dispelling the ghosts of slow-moving studio drama and reinventing Peter Davison as an action hero. Davison's first season was a turning point in the show's evolution, and that's why we're celebrating its 40th anniversary in the following pages. *Earthshock* hasn't won our World Cup of the Fifth Doctor, but that's only because its success galvanised the early 1980s' production team to aim for something even more dynamic.

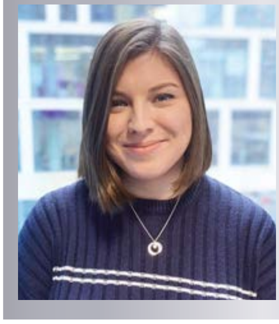
Other highlights of this issue include a look at the similarly game-changing episode *The Waters of Mars*, the second part of our interview with executive producer Matt Strevens, a tribute to designer Spencer Chapman, CG recreations of the sets from *The Wheel in Space* and details of a website with the potential to unearth countless treasures from the BBC archive.

If treasure *chests* are more your thing, then you'll have had your swash buckled by the recent trailer for *Legend of the Sea Devils*. In the next issue we'll have the inside story on this forthcoming *Doctor Who* Special, including interviews with some of the key players. **DWM** 576 will also feature some exclusive bonus items. All will be revealed on 31 March...

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Olivia Garrett



Olivia writes about *The Five Doctors* on page 24. She became aware of the Fifth Doctor when she was given a figurine of the character. From there, she became obsessed with his graceful charm and strict morals. For Olivia, this was the Doctor who best wore his hearts on his sleeve.

Lauren Coates

Soon after becoming a fan of the series in 2011, Lauren heard good things about the Fifth Doctor. She was initially surprised by his sometimes quick temper, but his memorable dress sense and Peter Davison's smooth delivery won her over. Lauren writes about *The Visitation* on page 23.

Hannah Watkin

Hannah, who reviews *Mawdryn Undead* on page 22, first saw the Fifth Doctor in the 2007 minisode *Time Crash*. Having agreed with the Tenth Doctor that only a special kind of person can pull off wearing a decorative vegetable so well, she has remained fond of this incarnation ever since.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Co-writer Ella Road and director Haolu Wang.

Arthur Lee as Ji-Hun in *Legend of the Sea Devils* (2022).

Raising the Devils

More details about the next *Doctor Who* Special, *Legend of the Sea Devils*, have been revealed.

The episode finds the Doctor (Jodie Whittaker), Yaz (Mandip Gill) and Dan (John Bishop) in 19th-century Asia, where a small coastal village is under threat – from both the fearsome pirate queen Madame Ching and a monstrous alien force. Will the Doctor, Yaz and Dan emerge from this swashbuckling battle with the Sea Devils to save the planet?

Legend of the Sea Devils will be the aquatic monsters' first appearance in television *Doctor Who* since the 1984 serial *Warriors of the Deep*.

The script is by showrunner Chris Chibnall and *Doctor Who* newcomer Ella Road. Ella came to prominence with her first play, *The Phlebotomist*, a science-fiction drama that opened at London's Hampstead Theatre in 2018 before being adapted by BBC Radio 3. More recently, Ella has written episodes of the new Amazon Prime series *Ten Percent*.

The episode is directed by Haolu Wang. A writer-director based in London, Haolu has won acclaim for a number of short films, including *The Pregnant Ground*, *Lao Wai* and *Emma*. *Legend of the Sea Devils* will mark her television debut.

The guest cast includes Crystal Yu as Madame Ching, Arthur Lee as Ji-Hun, Marlowe Chan-Reeves as Ying Ki and Craige Els as Marsissus. This is a rapid return to *Doctor Who* for Craige, following his acclaimed performance as Karvanista in 2021's *Flux*.

An exclusive preview of *Legend of the Sea Devils* will appear in the next issue of **Doctor Who Magazine**.

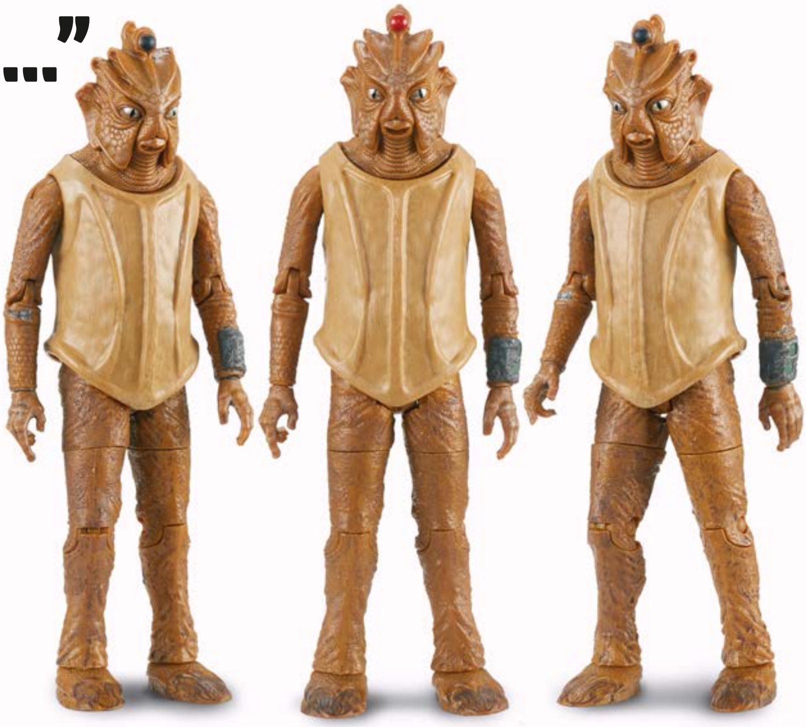
"Excellent, Scibus..."

Character Options has announced its first online exclusive *Doctor Who* action figures for 2022 – a set based on the Fifth Doctor story *Warriors of the Deep*.

The set comprises three Silurians – Ichthar, Tarpok and Scibus – but doesn't include any of the Sea Devil or human characters.

Al Dewar, Character Options' creative director, says: "Three Silurians in the set might seem an odd choice but for me this story is all about 'three'. We have the three races: humans, Silurians and the Sea Devils. We have Icthar, the last of the original Silurian Triad. The three Silurian characters themselves are the command crew of the ratty old sub and all we see of the once-proud race. Obviously, we have the Silurians' own third eye, though this time used as a speech unit and not as a psionic weapon. Therefore, the set we've brought together works perfectly as we have two Silurians with the black unlit eye and the slight variation in body deco on these means they're all slightly different. I absolutely love this figure and think it's one of the best we've done."

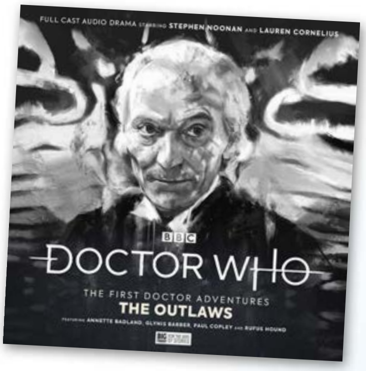
Warriors of the Deep is priced £29.99 and available exclusively from *character-online.com*



Stephen Noonan *is* the Doctor!

Former Royal Shakespeare Company member Stephen Noonan has been cast as the First Doctor in a new series of full-cast audio adventures.

The role of the First Doctor has been played by several actors on TV and audio since William Hartnell's tenure (1963-66), including Richard Hurndall (in *The Five Doctors*, 1983) and David Bradley (in *Twice Upon Time*, 2017, and various Big Finish audio dramas).

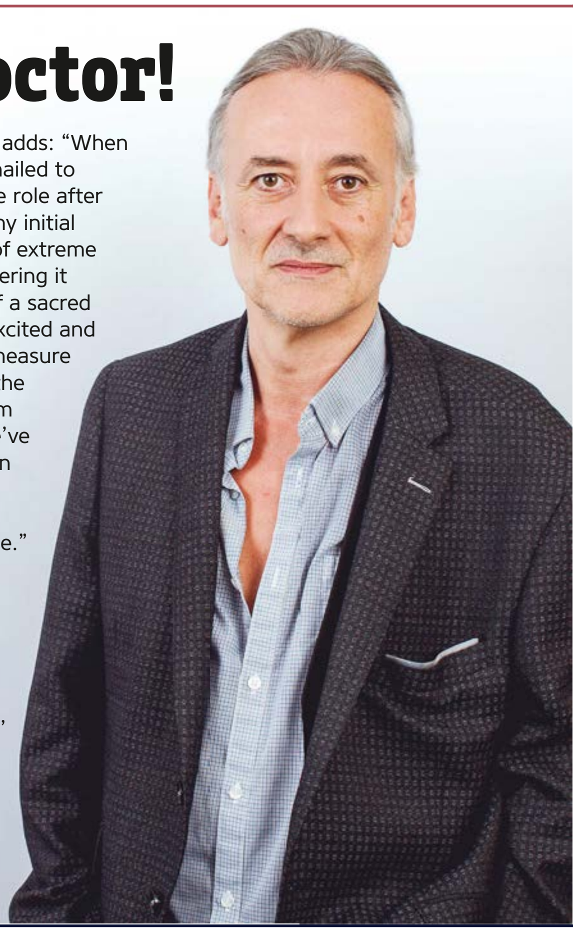

FULL CAST AUDIO DRAMA STARRING STEPHEN NOONAN AND LAUREN CORNELIUS
BBC
DOCTOR WHO
THE FIRST DOCTOR ADVENTURES
THE OUTLAWS
FEATURING ANNETTE BADLAND, GLYNIS BARBER, PAUL COPLEY AND RUFUS HOUND

Stephen Noonan makes his debut in *The Outlaws*, a new box set in *The First Doctor Adventures* range from Big Finish. Director Nicholas Briggs says: "This is the beginning of a new era for the First Doctor with Big Finish. Stephen's performance is, in my view, breathtaking and beautiful, authentic yet somehow brand-new, delivering deliciously Hartnell-esque belligerence, humour and charm in this box set, and offering up all sorts of exciting prospects for future adventures. It's not simply an impersonation; it's a full, rounded and detailed performance that I can't wait for listeners to be thrilled by.

"Stephen has done some staggeringly detailed work to recapture the authenticity and spirit of the original Doctor, William Hartnell, whose success in the role is one of the main reasons the show is still with us today."

Stephen himself adds: "When Nicholas Briggs emailed to calmly offer me the role after I had auditioned, my initial reaction was one of extreme trepidation, considering it to be something of a sacred undertaking. I'm excited and daunted in equal measure to be following in the footsteps of William Hartnell. I hope we've done the great man justice and that you enjoy the new adventures to come."

The First Doctor Adventures: The Outlaws will be released in April. The box set is available to pre-order on collectors' edition CD (with download) for £19.99, or digital download only for £16.99 from *bigfinish.com*



Read the Room

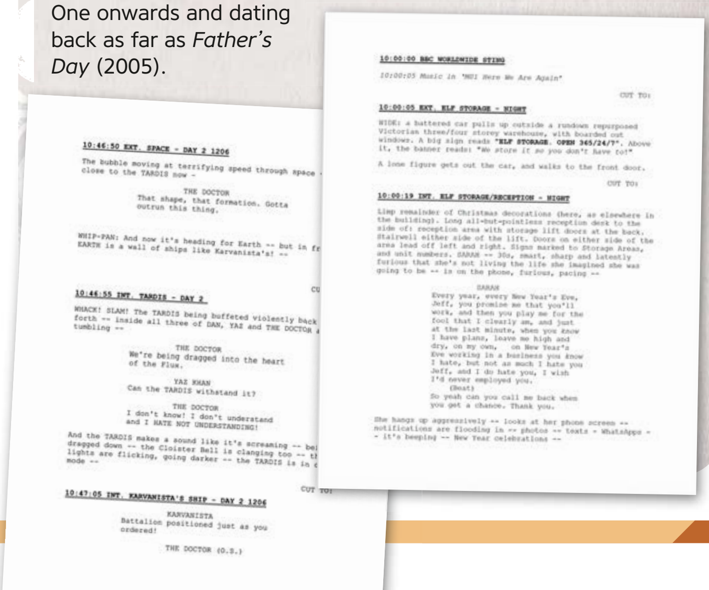
The scripts for *Eve of the Daleks* (the 2022 New Year's Day Special) and all six episodes of *Flux* (Series 13, 2021) are now available to read and download from BBC Writersroom, a free online resource for aspiring writers.

The new additions join over 20 previously available *Doctor Who* scripts, including every episode from 2020's *Spyfall* Part One onwards and dating back as far as *Father's Day* (2005).

The BBC's Writersroom also includes video interviews with all three showrunners (Russell T Davies, Steven Moffat and Chris Chibnall). To access the material visit *tinyurl.com/WritersroomWho*

Showrunners Chris Chibnall, Steven Moffat and Russell T Davies.

Script pages from *The Halloween Apocalypse* (2021) and *Eve of the Daleks* (2022).



10:46:50 EXT. SPACE - DAY 2 1206

The bubble moving at terrifying speed through space
close to the TARDIS now -

THE DOCTOR
That shape, that formation. Gotta
outrun this thing.

WHIP-PAN: And now it's heading for Earth -- but in fr
EARTH is a wall of ships like Karvanista's! --

CU

10:46:55 INT. TARDIS - DAY 2

WHACK! SLAM! The TARDIS being buffeted violently back
forth -- inside all three of DAN, YAZ and THE DOCTOR
tumbling --

THE DOCTOR
We're being dragged into the heart
of the Flux.

YAZ KHAN
Can the TARDIS withstand it?

THE DOCTOR
I don't know! I don't understand
and I HATE NOT UNDERSTANDING!

And the TARDIS makes a sound like it's screaming -- bei
dragged down -- the Cloister Bell is clanging too -- th
lights are flicking, going darker -- the TARDIS is in
mode --

CUT TO:

10:47:05 INT. KARVANISTA'S SHIP - DAY 2 1206

KARVANISTA
Battalion positioned just as you
ordered!

THE DOCTOR (O.S.)

10:00:00 BBC WORLDWIDE STING

10:00:05 Music in "MU1 Here We Are Again"

CUT TO:

10:00:05 EXT. ELF STORAGE - NIGHT

WIDE: a battered car pulls up outside a rundown repurposed Victorian three/four storey warehouse, with boarded out windows. A big sign reads **"ELF STORAGE. OPEN 365/24/7"**. Above it, the banner reads: "*We store it so you don't have to!*"

A lone figure gets out the car, and walks to the front door.

CUT TO:

10:00:19 INT. ELF STORAGE/RECEPTION - NIGHT

Limp remainder of Christmas decorations (here, as elsewhere in the building). Long all-but-pointless reception desk to the side of: reception area with storage lift doors at the back. Stairwell either side of the lift. Doors on either side of the area lead off left and right. Signs marked to Storage Areas, and unit numbers. SARAH -- 30s, smart, sharp and latently furious that she's not living the life she imagined she was going to be -- is on the phone, furious, pacing --

SARAH
Every year, every New Year's Eve,
Jeff, you promise me that you'll
work, and then you play me for the
fool that I clearly am, and just
at the last minute, when you *know*
I have plans, leave me high and
dry, on my own, on New Year's
Eve working in a business you *know*
I hate, but not as much I hate you
Jeff, and I do hate you, I wish
I'd never employed you.
(Beat)
So yeah can you call me back when
you get a chance. Thank you.

She hangs up aggressively -- looks at her phone screen -- notifications are flooding in -- photos -- texts - WhatsApps -- it's beeping -- New Year celebrations --

Dead Wax

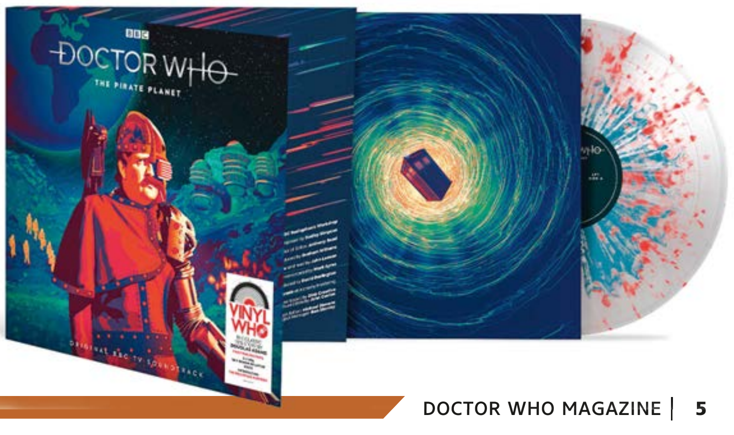
Demon Records has announced two new additions to its range of *Doctor Who* vinyl releases: *The Pirate Planet* and *Dead Air*.

The Pirate Planet is the soundtrack to the 1978 story by Douglas Adams, starring Tom Baker as the Doctor and Mary Tamm as Romana. It's presented across 2 x 140g 'Sky Demon Splatter' vinyl discs and narrated by John Leeson, who provided the voice of K9 in the TV original. The LPs are contained within a fully illustrated gatefold sleeve with cast and credits, and inner bags featuring complete episode billings.

Dead Air, a Tenth Doctor audio adventure written by James Goss and narrated by David Tennant, was first published to great acclaim in 2010. It's presented on 140g 'Soundwave Green' vinyl and has a new cover image.

BBC
DOCTOR WHO
DEAD AIR
BY JAMES GOSS
AN ORIGINAL AUDIO ADVENTURE READ BY
DAVID TENNANT
RECORD STORE DAY UK 2022
15 YEARS
READ BY THE TENTH DOCTOR

The Pirate Planet will be released on 18 March, while *Dead Air* will be available on 23 April as an exclusive for Record Store Day. For more information on these and other releases, visit *demonmusicgroup.co.uk*



Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

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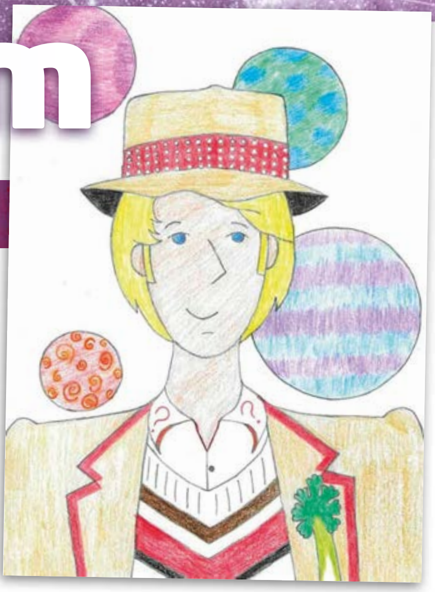
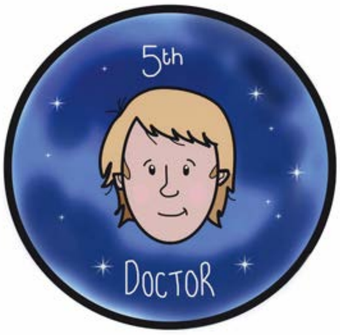


Vanessa Fernandes' Fifth Doctor illustration.



5th Doctor by Lauren Brown.

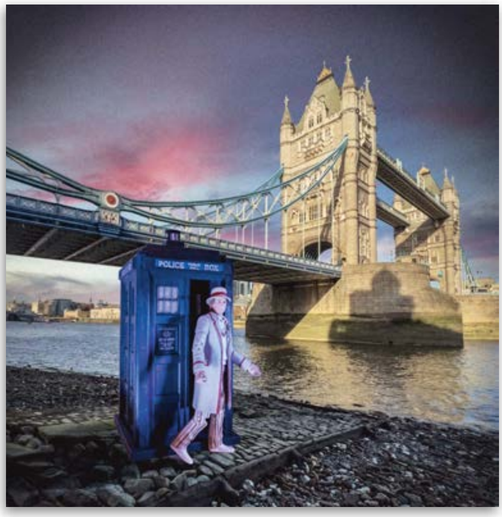
It's 40 years since Peter Davison's first season of *Doctor Who*. You've been writing in to share some of your memories of the Fifth Doctor...

HIGH FIVE

DANIEL HOLDORF EMAIL
As a 26-year-old, I was obviously not born when the Davison era first aired. However, after falling in love with the show in 2005, I was eager to watch 'classic' *Who*. I remember sitting down with my dad on a Saturday morning, having woken up early to stick on UKTV Gold, and saw *The Caves of Androzani* [1984]. It absolutely blew me away. This wasn't cheap and tacky like I was expecting – this was edge-of-your-seat, mesmerising television. I was totally sold on Davison, and while it might have been his last story, I just had to explore more, fully embracing his era of the Doctor, getting my parents to buy the DVDs. It's an era of the show that will always be close to my heart.

JEREMY DUNCAN TEXAS
I have an incredibly soft spot for the Fifth Doctor as he was the first 'classic' Doctor I saw. Peter Davison is so good! He truly makes you believe the situations are dire. I loved Tom Baker, but Davison brought back the stakes and style to the show. The music breathed new life into the series and the acting was so strong that it didn't matter if the effects weren't as fab as they are today. He is the true prototype for the 'new *Who*' Doctors. I really hope to meet him one day and see the look on his face when I tell him *Time-Flight* [1982] is my favourite story of his!

LAUREN BROWN EMAIL
My memories of watching the Fifth Doctor began in 2019. I'd met Peter Davison at a convention and then decided to watch his Doctor. Suddenly my mam died and those episodes were my saviour through grief. Not only that, it also led me to finding my fiancée!



The Fifth Doctor visits Tower Bridge. Art by George Cairns.

JASON BUCKBY LEICESTER
Castrovalva [1982] was my first regeneration story. I saw it when I was nine. I knew Peter Davison was the next in line as I'd seen him on a children's programme and remember telling my mum he was going to be the new Doctor Who. I didn't know how he was going to take over, though. I don't think I'd ever seen a previous clip of a regeneration. My dad watched bits and said the Fifth Doctor was hopeless. I loved him, though – so different to Tom Baker and yet he was still the Doctor.

CAZZA WHIPPEY
EMAIL
When I was very young, Tom Baker regenerated into Peter Davison on my birthday. My memory

STAR LETTER

DANI, REBECCA and JOHN (CO-HOSTS OF TRIPODSCAST)
EMAIL
We thoroughly enjoyed reading both the *Digital Age* article and interview with Jim McCarthy in issue 573. We were surprised that one other BBC TV series that used Quantel Paintbox in a groundbreaking way didn't get a mention: *The Tripods* (1984-85).

In addition to the models of the towering Tripods ruling over an already conquered Earth, producer Richard Bates used Quantel to create the animated opening title sequence. The production had to borrow a Quantel Paintbox from the BBC's Weather Department after the last weather forecast at 10.00pm and return it by 6.00am the next morning, in time for the next forecast. They were able to create five frames of animation per session and completed the 30-second-long titles over a five-month period. They also convincingly added digital mattes of the White Mountains to live-action scenes recorded in Snowdonia in the first series.

Another triumph of ingenuity and technology using Quantel was combining a full-size, 30-feet tall Tripod leg, recorded on location, with a model of the top-half of a Tripod machine looming over a quiet English village in a memorable sequence in the opening episode.

One of the eponymous machines from *The Tripods* (1984-85).

Dani, Rebecca and John's letter wins each of them a CD copy of *Mind of the Hodiac*, a full-cast audio adventure for the Sixth Doctor and Mel, written by Russell T Davies and Scott Handcock. It's available from *bigfinish.com* price £14.99 (CD) and £12.99 (download).

DOCTOR WHO
MIND OF THE HODIAC

Lego recreations by Richard Swift (@brickpandorica) inspired by Fifth Doctor stories.

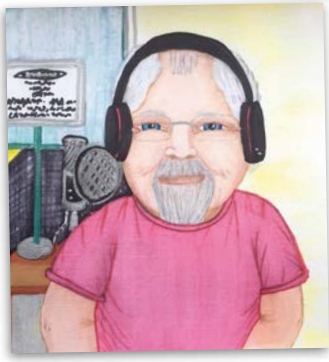
then was that the 'scary' man had changed into 'unscary'. (Note, I'm no longer scared of Tom.) I still have memories of the Fifth Doctor apologising to Tegan that they hadn't actually arrived at Heathrow, all these years later. Happy times.

LUCY McCAUL EMAIL
Some of my memories of watching the Fifth Doctor include: running upstairs to hide because the Cybermen were scary, loving the alternative history of *The Visitation* [1982], and generally feeling reassured by the Doctor being there. And after all this time, I still feel like Peter Davison's Doctor is 'my' Doctor. So much so that, when I started my viewing voyage of discovery and rediscovery of *Who*, I had to make a knitted version!

Lucy McCaul's knitted Fifth Doctor.

CHRIS BARDEN LONDON
I always loved watching the Fifth Doctor DVDs with my dad. I vividly remember hiding behind him during *Resurrection of the Daleks*, when I was far too young to watch something like that. But my favourite memory is when I got an old VHS tape of *Snakedance* jammed into the player, where I left it for many years. I forgot about it entirely and then, when I was about to throw the machine away, I went to see if it was working. It turned out I had just paused the tape and turned the player off. It worked perfectly. I'd spent so many years not using my VHS player, thinking a tape was stuck!

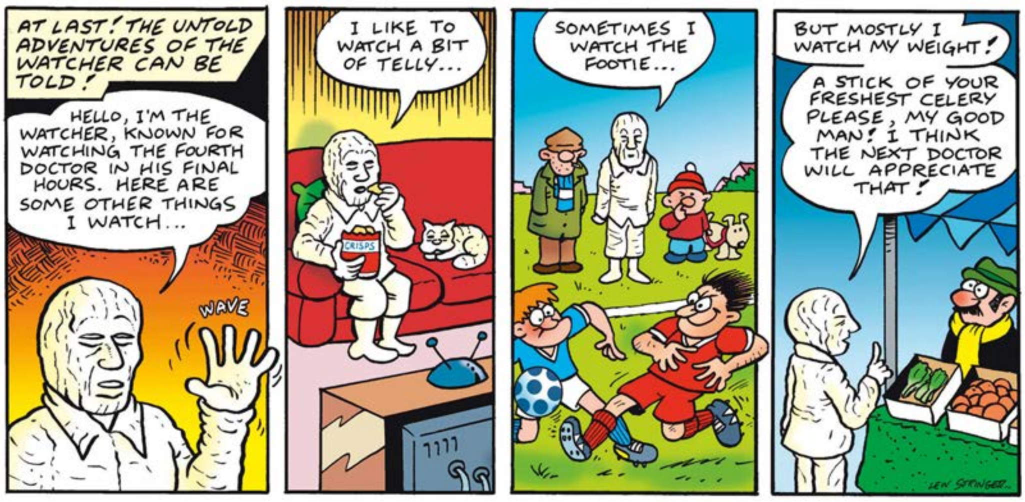
JOHN MILLER EMAIL
The Fifth Doctor's era got off to a bad start for me. The shift from a Saturday slot to Monday and Tuesday meant, in that pre-video recorder age, I had to miss the Tuesday episodes as they clashed with Cubs. So I pretty much only saw half the first season. After the surprise Cyberman reveal I feigned illness to watch *Earthshock* Part Two, but a week later (spoiler alert) I found out about Adric dying the next morning at school. Gutted.



@GallifreyAngel's drawing of Colin Baker in the studio.

We continue our celebration of the Fifth Doctor on page 18, with the results of **Doctor Who Magazine**'s latest World Cup tournament. →

The Daft Dimension BY LEW STRINGER


AT LAST! THE UNTOLD ADVENTURES OF THE WATCHER CAN BE TOLD!
HELLO, I'M THE WATCHER, KNOWN FOR WATCHING THE FOURTH DOCTOR IN HIS FINAL HOURS. HERE ARE SOME OTHER THINGS I WATCH...
WAVE
I LIKE TO WATCH A BIT OF TELLY...
CRISPS
SOMETIMES I WATCH THE FOOTIE...
BUT MOSTLY I WATCH MY WEIGHT!
A STICK OF YOUR FRESHEST CELERY PLEASE, MY GOOD MAN! I THINK THE NEXT DOCTOR WILL APPRECIATE THAT!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Peter Davison, Sarah Sutton and Paul Marc Davis take part in a *Doctor Who* sketch at Bedford Who Charity Con 6 in 2021.
Go to: ***tinyurl.com/BedfordWho***

Peter Davison and Tom Baker discuss the mixed feelings they experienced when filming their regenerations, at the *Doctor Who* Celebration in November 2013.
Go to: ***tinyurl.com/TomPeterRegen***

A trailer introducing Stephen Noonan as the First Doctor in the first of a new series of audio dramas from Big Finish.
Go to: ***tinyurl.com/NoonanWho***

Georgia Tennant – aka Jenny, the Doctor's Daughter, and the real-life daughter of Peter Davison – answers Big Finish listeners' questions.
Go to: ***tinyurl.com/GeorgiaT2021***

A trailer for the new audio drama *The Ninth Doctor Adventures: Old Friends*, in which the Doctor encounters some familiar foes...
Go to: ***tinyurl.com/9thOLD***

ON TWITTER...

@LittleWhoGirl Finally got around to constructing the Fifth Doctor's TARDIS control room diorama from a few issues of **DWM** back. We added a Fifth Doctor figure as a finishing touch.

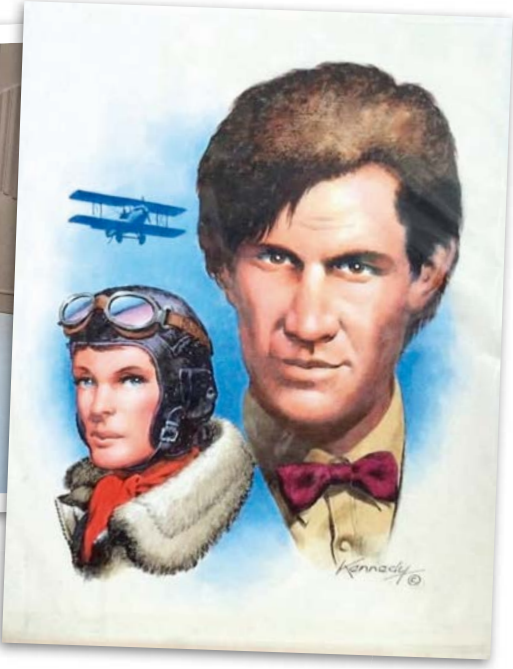
@memento_murray Finding out how short-lived Nick Berry vehicle *Harbour Lights* fits into the history of *Doctor Who* [see issue 574] is the kind of **DWM** content I'm here for.

@JohnHammond73 Cracking cover to **DWM** 574 with the legend that is the utterly charming Colin Baker. And the comic strip is back. Wonderful!

@the_spacebook I can't deny, it's nice to see the Sixth Doctor back on the cover of **DWM**. Maybe it's not been as long as I think? But it reminds me of being nine years old.

@MrScallops96 Been gone for a while, but now I'm finally on board again for my all-time fave magazine. So happy to once again be reading quality articles, interviews, and news about all things *Doctor Who.* Here's hoping for loads of happy times and places!

@LittleWhoGirl's Fifth Doctor action figure in DWM's TARDIS diorama.



Ian Kennedy's artwork for Richard Cambridge, inspired by the DWM comic strip *A Wing and a Prayer*.

MIND BLOWING

ANDREW HSIEH LONDON

Reading Paul Kirkley's recent interview with the Big Finish team, plus Colin Baker, Bonnie Langford and Russell T Davies, has made me ten times more excited about *Mind of the Hodiac*. As a staunch fan of Russell T Davies, to hear his very first *Doctor Who* script come to life on audio is a dream come true. I clearly remember getting hyped when he shared the opening pages of his original manuscript for this story during *The Runaway Bride* (#SantasARobot) Christmas Tweetalong back in December 2020. All thanks to him and [Tweetalong organiser] Emily Cook for giving us that little tease.

Zac Scott's Daleks on patrol.

SIMON SIMMONS WORTHING

Talk about a diverse issue! Russell T Davies and Big Finish, the 2005 relaunch, Jodie's exec producer Matt Strevens, Michael Ferguson, *The Dalek Book*, trading cards and *The Romans*... What a wonderful mix in **DWM** 574. Best of all was the return of the comic strip, with a well-told mystery and a cliffhanger that was simple and tantalising.

COMIC HEROES

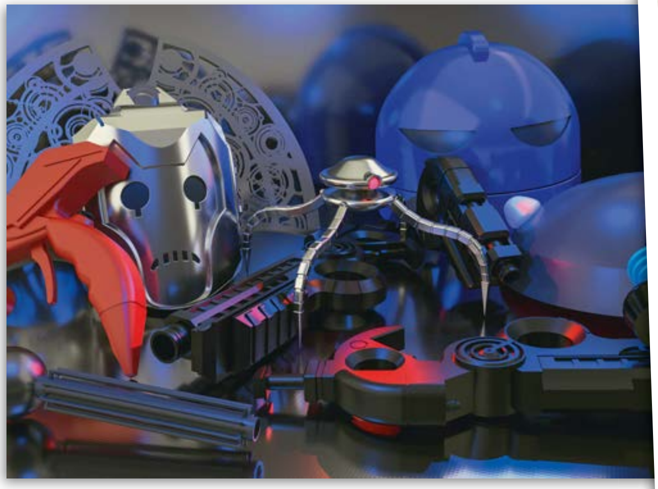
RICHARD CAMBRIDGE EMAIL

Many people in *Doctor Who* fandom may not have heard of comic artist Ian Kennedy, who recently passed away. He never professionally drew *Doctor Who* but he did work on the *Blake's 7 Monthly* comic strip and countless covers for the science-fiction digest comic *Starblazer*. His main love was illustrating war and aviation stories, as his numerous covers for *Commando* will testify. Which brings me to the commission I received a few years back. I loved the **DWM** strip *A Wing and a Prayer*, which is one of my all-time favourites. I had to ask Ian to paint his spin on this, knowing his love of aviation. Here's a wee dram to you, Ian, one of Britain's top comic artists.

And finally...

PETER ADAMSON EMAIL

I was so saddened to hear of the recent passing of Chris Achilléos. Having admired his artwork for many years, I was lucky enough to meet him at the Wales Comic Con in November. It was a nice surprise, as I didn't know he was going to be there, but he was lovely, humble, and seemed shocked that anyone would want a photo taken with him. To find out he passed away within a couple of weeks of meeting him is unbelievable, and my thoughts go out to his family and friends. He will be missed, and never replaced. "Kklak!"



James Brindley created these models using Rhino7 in the first year of his modelmaking degree.

Peter Adamson meets Chris Achilléos in November 2021.

That's all we've got space for this issue. Please keep sending your photos, letters and artwork to the usual address – *dwm@panini.co.uk*

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Olly Alexander and Lydia West in Russell T Davies' *It's a Sin*.

AWARDS

Another month, another accolade for **Russell T Davies** and the team behind *It's a Sin*, including **Andy Pryor** and **Phil Collinson**. This time it's the Broadcast Award for Best Drama Series or Serial.

Olivia Colman and **Andrew Garfield** have been nominated as Best Actress and Best Actor in this year's Academy Awards.

TELEVISION

David Tennant is among those due to host BBC One's *Comic Relief* night on 18 March at 7.00pm. He will be joined by **Lenny Henry** for another fundraising endeavour in the long-running campaign founded by **Richard Curtis**.

Louise Jameson will be joining the cast of *Emmerdale* as a new regular character, Mary, and will be appearing on screen soon.

Louise Jameson as Mary in *Emmerdale*.

Christopher Eccleston as Fagin, leading the cast of *Dodger*.

Pete McTighe's new thriller *The Rising* launches on Sky Max on 11 March, with a cast that includes **Matthew McNulty**.

The hugely successful series *Bridgerton* returns to Netflix on 25 March. The cast includes **Adjoa Andoh**, **Jonathan Bailey**, **Sabrina Bartlett** and **Claudia Jessie**.

You can catch up on **Christopher Eccleston**'s latest series, *Dodger*, as it continues on CBBC until April, after which it will all be available on BBC iPlayer.

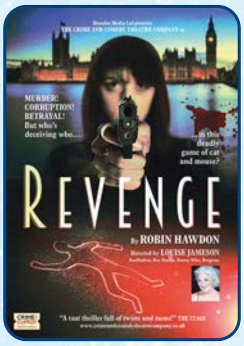
FILM

Colin Baker and **Mark Benton** lend their vocal talents to *Secrets of a Wallaby Boy*, a film currently being crowdfunded on Greenlit. Further details can be found on the crowdfunding page *tinyurl.com/WallabyBoy*

Secrets Of A Wallaby Boy
JOIN #TEAMWALLABY NOW AT GREENLIT.COM

STAGE

Louise Jameson has directed the stage thriller *Revenge* for the Crime & Comedy Theatre Company, with **Nigel Fairs** in the lead role. It tours from 16 March to 8 April at various venues around the country. For the full itinerary go to *tinyurl.com/Revengeplay*


MURDER! CORRUPTION! BETRAYAL! But who's deceiving who...
...in this deadly game of cat and mouse?
REVENGE
By ROBIN HAWDON
Directed by LOUISE JAMESON

MISCELLANEOUS

On 20 March **Frazer Hines** is hosting *Talking Pictures: The 9th Festival of Film* at the Alban Arena, St Albans.

Sophie Aldred will be talking about her life and career at The Collection, a museum and art gallery in Lincoln, on 18 March. Tickets are available via *thecollectionmuseum.com*

Craige Els is taking part in Run For Mum 2022, in support of Target Ovarian Cancer. Craige will be running 5k in Hyde Park on 27 March. To support his run go to *targetovariancancer.org.uk*

TOBY HADOKE

Adjoa Andoh as Lady Danbury in *Bridgerton*.

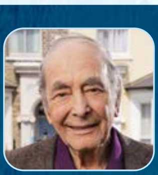
OBITUARIES

Valentine Palmer, who played Monia in *Day of the Daleks*, died on 10 January, aged 86.

Actor-playwright **Stephen Churchett**, whose many TV crime dramas included the final episode of *Inspector Morse* and who was perhaps best known as Marcus Christie in *EastEnders*, died at 74 in early January. He appeared in *Doctor Who* as Bill in *Attack of the Cybermen*.

Valentine Palmer

Stephen Churchett



Leonard Fenton

Another *EastEnders* veteran, **Leonard Fenton**, who played Dr Legge in the soap and featured in *Death Comes to Time* as Casmus, died on 29 January, aged 95.

Stephen Aintree was best known for a myriad of roles in *Little Britain* but was also an ardent *Doctor Who* fan, fulfilling a long-held ambition when cast in the Big Finish story *The Condemned*. He died on 19 January at 65.

Stephen Aintree

Spencer Chapman

Spencer Chapman, the BAFTA-nominated designer who created the sets for *The Dalek Invasion of Earth* and *The Space Museum*, died on 23 January, aged 84. A previously unpublished interview appears on page 36.

Beryl Vertue – who, as Terry Nation's agent during the 1960s, was heavily involved with the early success and exploitation of the Daleks – died on 12 February, aged 90. An interview with Beryl was published in **DWM** issue 522.

Beryl Vertue

Nick Laughland

Finally, news has just reached **DWM** of the death on 1 June 2020 of **Nick Laughland**, assistant floor manager on *Earthshock*. He was 69.

THIS MONTH IN... 1982

TUESDAY 16 MARCH

The final close-up of Adric (Matthew Waterhouse) in *Earthshock* (1982).

The end credits rolled over this image of the broken gold star.

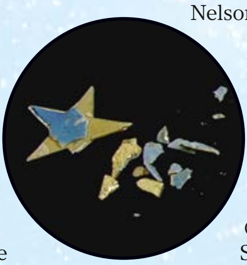
Adric's attempt to avert disaster is thwarted.

The Doctor (Peter Davison), Tegan (Janet Fielding) and Nyssa (Sarah Sutton) in the moments after Adric's death.

A Cyberman.

Forty years may have passed, but for many the final moments of the final episode of *Earthshock* remain so vivid, we don't need a Blu-ray to recall them in precise detail.

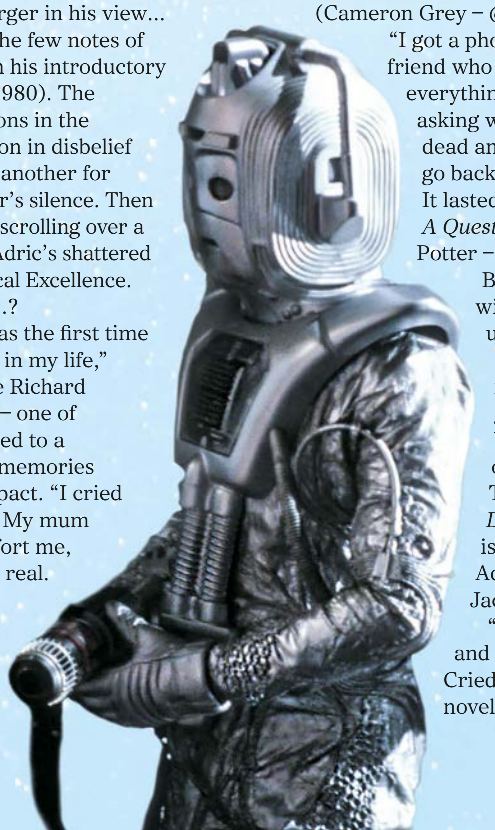
The space freighter turned into a giant flying bomb by the Cybermen. The Doctor's mathematically adept but emotionally inept companion, Adric, jumping out of the freighter's escape pod at the last moment, convinced he could still crack the last remaining logic code on the Cyber-computer controlling the ship. The realisation that the freighter had travelled back in time and would be responsible for extinguishing Earth's dinosaurs. The wounded Cyberman wheezing its way onto the freighter's bridge, blasting the console before Adric could input the final code. Adric muttering, "Now I'll never know if I was right" – then clutching his long-dead brother's Outler belt as the primordial Earth grew ever larger in his view...



The explosion. The few notes of Adric's theme from his introductory story, *Full Circle* (1980). The surviving companions in the TARDIS, watching on in disbelief and turning to one another for comfort. The Doctor's silence. Then the credits, silently scrolling over a symbolic image of Adric's shattered star for Mathematical Excellence.

And afterwards...?

"Adric's death was the first time I experienced grief in my life," remembers Charlie Richard (**@cavaliers_rock**) – one of many who responded to a Twitter appeal for memories of the episode's impact. "I cried and cried all night. My mum kept trying to comfort me, telling me it wasn't real. I already knew it wasn't real. But I'd grown to love that TARDIS team and for Adric to be taken away was devastating."



He wasn't alone...

"Adric's death stunned and upset me. I think it was the first death of a beloved character I'd ever experienced (I was 12). Real grief" (**@contentlyjackie**).

"Just remember sitting there open mouthed" (Adrian Berry – **@cybertelosian**).

"I felt a rush of blood to my head and nearly fainted. I was six" (Richard Blandford – **@rblandford**).

"I remember watching it with a friend and afterwards we both sat around in shock, wanting to cry but feeling that we shouldn't because that wasn't 'cool'" (Jayne Nelson – **@kakapojayne**).

"I seem to remember me and my friend Chris dancing round the hall singing 'Yeooo Adric's dead' in a loop, but I think it was just a hysterical reaction from a pair of devastated six-year-olds" (Jeff McCrory – **@CyberJef28**).

Some were in denial...

"My parents and myself just sat in silence as the credits rolled. Then came the discussions about going back in the TARDIS and the Doctor would save Adric" (Cameron Grey – **@Camanth**).

"I got a phone call from a school friend who thought I must know everything about the show asking whether he was really dead and why they couldn't go back and rescue him. It lasted the entirety of *A Question of Sport*" (Ian Potter – **@ianzpotter**).

But what was one to do with all these strange, unfamiliar feelings?

"One thing I do remember is then going up to my bedroom and folding over the poster of the TARDIS crew from *Doctor Who Monthly* issue 61 to remove Adric from it" (Ade Jacobs – **@adejacobsdj**).

"I was just turned nine and absolutely devastated. Cried for ages. I had [the novelisation of] *State of Decay* out from the library and went through it reading Adric's scenes for comfort. It was all we talked about on the walk to school" (**@DavadSteel**).

Others remembered the fallout extending into the school day, too...

"I was six and remember being distraught, so much so I talked about it during Show and Tell the next day. My teacher was obviously not a fan as she had a right go and made me cry!" (**@tweetysam75**).

"As we went into the first period in an older boys' classroom, the blackboard had the following words chalked upon it in huge letters – 'Is Adric Really Dead?' It made me realise that it wasn't just me who was shocked" (**@MusicalTalkThos**)

"I wasn't terribly affected by Adric's death but my maths teacher was. He made us observe a minute's silence for him at the end of our lesson" (Wayne Peters – **@wayne_peters**).

And on a personal note...

I was numbed. I was stunned. I'd loved Adric. I couldn't believe he'd gone.

The next day, the 17th of March, was my 12th birthday. It was ruined.

ALAN BARNES

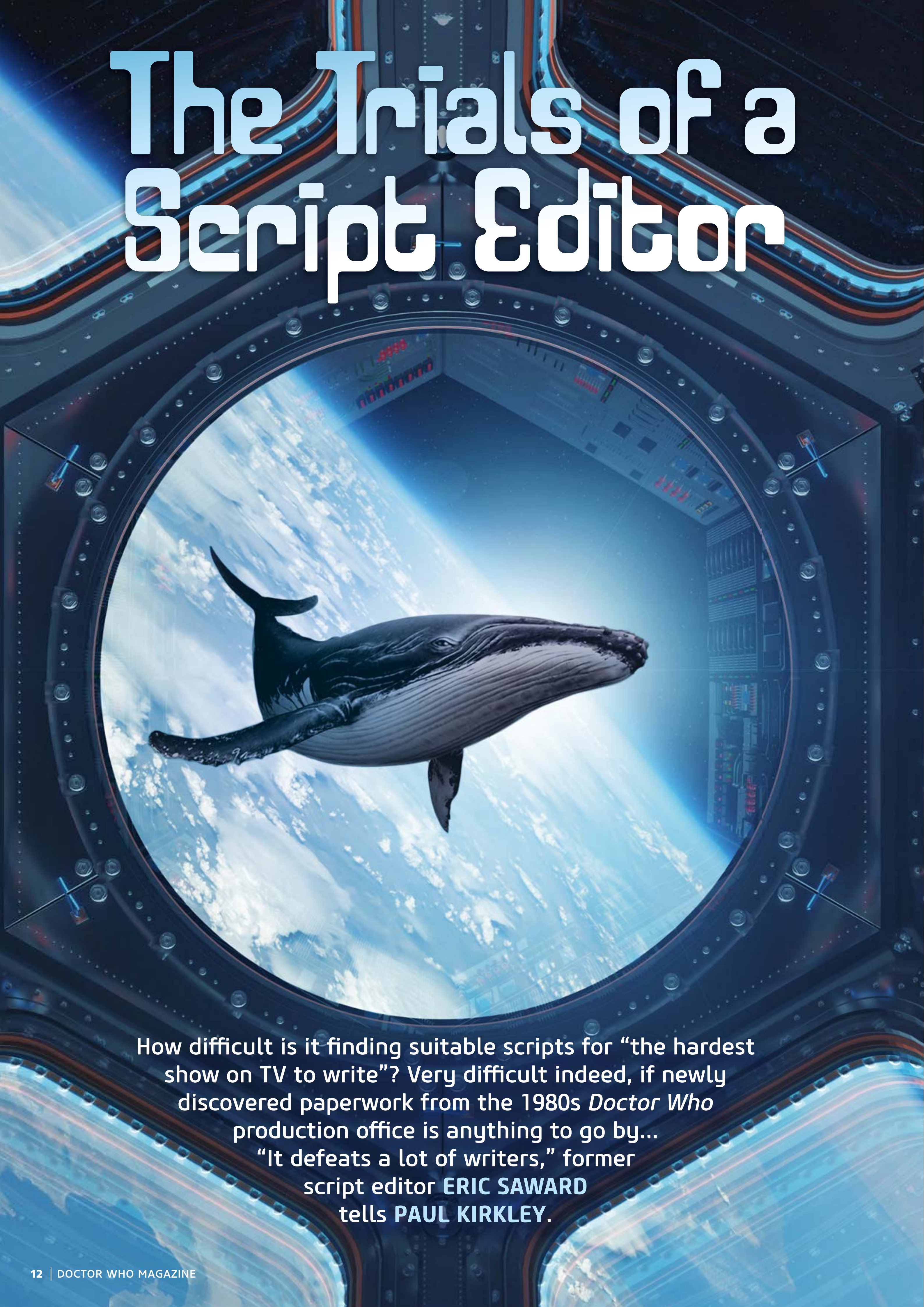
ALSO THIS MONTH

Wednesday the 17th

Peter Davison arrives at Trafalgar Square in full costume, in the belief that he's about to record a trailer for Australian TV alongside companion actors Janet Fielding, Sarah Sutton and Matthew Waterhouse, plus Master actor Anthony Ainley... only for TV presenter Eamonn Andrews to emerge from a monster-flanked TARDIS wielding his 'Big Red Book'. The resultant edition of Thames TV's biographical surprise show *This Is Your Life* airs exactly one week later.

Matthew Waterhouse, Janet Fielding, Anthony Ainley and Sarah Sutton watch as Eamonn Andrews says, "Peter Davison, *This is Your Life*."

The Trials of a Script Editor



How difficult is it finding suitable scripts for "the hardest show on TV to write"? Very difficult indeed, if newly discovered paperwork from the 1980s *Doctor Who* production office is anything to go by... "It defeats a lot of writers," former script editor **ERIC SAWARD** tells **PAUL KIRKLEY**.

Opposite page: DWM's impression of how *Song of the Space Whale*, a story by Pat Mills and John Wagner, might have looked if made for TV.

Right: Eric Saward, *Doctor Who*'s script editor from 1982-86; Brian Glover as Griffiths in *Attack of the Cybermen* (1985); George Baker as Login in *Full Circle* (1980).

Below: Matthew Waterhouse (as Adric) on the set of *Full Circle* with its writer, Andrew Smith.

What's your earliest *Doctor Who* memory? Perhaps you recall the flickering cathode glow of the very first serial, *The Giants*, and its game-changing follow-up, *The Masters of Luxor*? Maybe you're of the generation who thrilled to the lyrical *Song of the Space Whale*, or that glorious 20th-birthday bash *The Six Doctors*? Or was it the dramatic cliffhanger ending to 1986's *Time Inc* that first captured your imagination?

Sorry, slipped into a parallel reality there for a moment. Tricky business, the multiverse – and there's so much of it about these days. But you don't need to be Doctor Strange to conjure a mental picture of a world in which all these *Doctor Who* stories existed. Because they very nearly did.

In fact, while a total of 155 stories made it to the screen during the show's original run between 1963 and 1989, considerably more than that number – over 200 – hit the buffers along the way. And that's just the ones we know about.

Few people know more about the pain of trying to pull together a series' worth of workable *Doctor Who* stories than Eric Saward.

Few people know more about the pain of trying to pull together a series' worth of workable *Doctor Who* stories than Eric Saward. From 1982 to 1986, the show's second longest-serving script editor (after Terrance Dicks) succeeded in wrestling 25 stories onto the screen – while, by **Doctor Who Magazine**'s calculation, at least 50 others fell by the wayside. Admittedly, some of these required no further action than a polite rejection letter, but there are plenty of others that involved a hefty investment of time, energy and – in some cases – money.

It was, of course, a famously turbulent period of *Doctor Who* history, with an entire series scrapped following the intervention of BBC1 Controller Michael Grade, and a very public row over the ending of the season that replaced it. But even in happier times, it was often an uphill climb – as new paperwork unearthed by DWM clearly demonstrates. Part of the John Nathan-Turner archive, these letters and memos offer a revealing glimpse of day-to-day life at the coal face of the *Doctor Who* story machine in the early-to-mid 1980s, while also introducing several new names into the register of *Doctor Who* writers that got away.

Who knew, for example, that actors Brian Glover and George Baker were once in the frame as potential *Doctor Who* scriptwriters? That composer Peter Howell, of the BBC Radiophonic Workshop, fancied having a crack at more than just the programme's electronic score? Or that the agent of future film director Roger Michell (*Notting Hill*) once put his name forward as a possible *Doctor Who* writer? →

A NEW BEAT

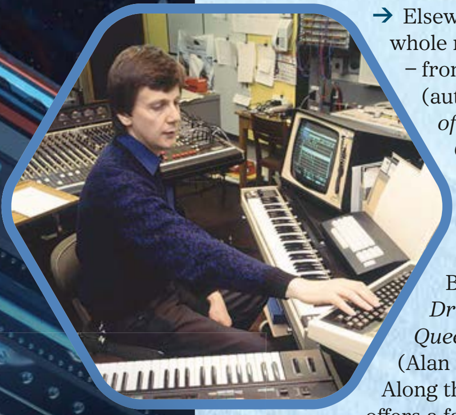
A charming curio included in the JNT paperwork is a letter, dated 4 September 1984, from *Full Circle* writer Andrew Smith (whose script *The First Sontarans* had been among the recent write-offs), informing Eric Saward that, having recently got engaged, he was giving up being a writer to join the Metropolitan Police.

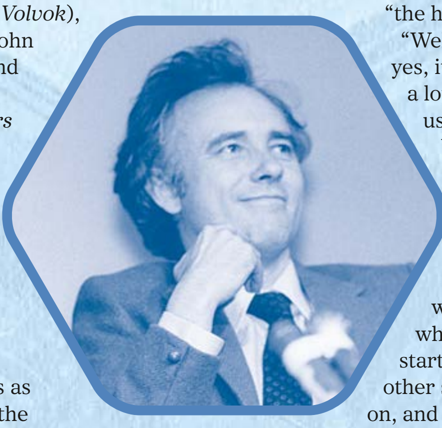
"I gave [the script] as much attention as I have given anything, and I was bitterly disappointed that the scene breakdown didn't make the grade..." he wrote. "[But] the programme has been good to me... I owe a great deal to the people there and to you for your persistent attentiveness to me, and would not want that there should be any bad feeling towards me from the office. If I'm assigned to the district in which Shepherd's Bush is located," he concludes, "I promise to be lenient with the double yellows around Union House!"

"Blimey, I have zero recollection of that!" says Andrew, when **DWM** shows him the letter, four decades on. "It's embarrassing in places, but a bit of an eye-opener.

"I have no regrets about giving up writing for policing at the time," he assures us. "I've had the best life. Four-and-a-half years as a professional writer, 30 years in the Met that were more exciting and rewarding than I ever expected, then back to writing. It was so good to finally complete *The First Sontarans* with Big Finish [in 2012]. It was such a thrill to have Colin [Baker] and Nicola [Bryant] finally act it out."

And what of his youthful promise to be lenient on parking misdemeanours – is this something we should be referring to Ted Hastings and AC-12? "Ha! I was posted to Brixton, and I'm very happy to report I never once had to deal with anyone on double yellow lines," says Andrew. "I was kept busy with serious crime!"





Above: Composer Peter Howell at the BBC Radiophonic Workshop.

Right inset above: Christopher H Bidmead, *Doctor Who*'s script editor for Season 18 (1980-81).

Right inset below: Douglas Adams, *Doctor Who*'s script editor for Season 17 (1979-80).

Below: The newly regenerated Doctor (Tom Baker) meets Harry Sullivan (Ian Marter) in Part One of *Robot* (1974-75).

→ Elsewhere, the paperwork teases a whole new vocabulary of unmade stories – from *The Lost Power of Abraxis* (author unknown), *The Talisman of Zakarus* (Rod Beacham) and *The Count of Vladimir* (Colin Davis) to *Quantum Mirror* (an alternative title for Ian Marter's abandoned 1985 story *Volvok*), *Whitewolf* (John Buckeridge) and *Dr Who & the Queen of Strangers* (Alan McDonald). Along the way, it also offers a fascinating insight into the cut and thrust of writer-editor exchanges – some of them more congenial than others, with at least one apparent bribe included along the way...

Nearly 40 years on, Eric Saward is as surprised as anyone by much of the contents of these files. He doesn't recall the approaches by the likes of Peter Howell and Roger Michell ("He'd have been just another face at the time") – but, prompted by **DWM**, he *does* remember contacting Brian Glover, who had recently recorded a guest appearance in the upcoming *Attack of the Cybermen*, to ask if he'd be interested in pitching a script. "He'd taken a part [henchman Griffiths] that was not massively well written," says Eric. "It was a bit of a cliché – the thick villain. And he turned it into a character that had real life in it. I knew he'd written for television, so I did approach him."

Eric also remembers commissioning another writer-actor, Ian Marter, who'd played companion Harry Sullivan alongside Tom Baker's Doctor and had recently novelised Eric's own *Earthshock* for the Target Books range. "I'd seen something of Ian's – I can't remember what – which I thought was interesting. I knew he wouldn't have problems with the concept of the show, because he'd been in a character in it. But even there, he didn't really have a clear idea of what was needed: he was still thinking in one dimension – his own character."

"Everyone has had some help somewhere along the line, including me, and you like to think you could do the same." ERIC SAWARD

On the wider question of why so many story discussions ended up falling on stony ground, would Eric agree with Russell T Davies' assertion that *Doctor Who* is "the hardest show on TV to write"?

"Well, I don't want to sound grand but... yes, it is difficult," he says. "It requires a lot of work and a lot of thought. People used to think, 'Oh well, it's *Doctor Who*, it's a bit of a joke, isn't it?' But to make it work well, no it's not. It's dead serious.

"The conclusion I came to, which is as useless or as valid as anyone else's, is that a lot of people had been working on things like soap operas, and when it came to a show like *Who*... to start with, there's a lot more plot than in other shows. It requires a lot more going on, and more larger-than-life characters, to fill up the space. And not everyone can do that. It defeats some writers."

Another major factor, says Eric, is that you're effectively constructing each serial from the ground up. "The Doctor and the companion is all you're given as a writer, and you're told to go away and build a story around these as best you can. And you think, 'Hang on, this isn't a series, I'm writing an original one-off drama.' However silly some people may see it, that's what it is.

Of course, Eric faced similar challenges to all the previous story/script editors.

"When I turned up, on day one I was told there was virtually nothing in the kitty," he recalls of his own baptism of fire in the job. "Christopher Bidmead, one of my predecessors, had more or less burned himself out trying to get his season made. It was a bit of a mess, really."

A few years earlier, Douglas Adams had arrived in the script editor's chair with lofty ambitions to hire the likes of Tom Stoppard and his old Cambridge chum John Lloyd, before falling back on seasoned hands like Terry Nation, Bob Baker and David Fisher. For Eric, even *that* option was tricky, thanks to producer John Nathan-Turner's famous reluctance to bring back seasoned writers. "I don't fully understand why," muses Eric. "He was so uninterested in scripts anyway, I wondered why he bothered so much. It might have been that he wanted the show to be seen as his: all brand-new, with him as master of all he surveyed."

That said, Eric also considered it part of his remit to develop new talent. "Everyone has had some help somewhere along the line, including me, and you like to think you could do the same," he says. "But in a way, *Doctor Who* is almost the wrong show to do that on."

Writing an intergalactic sci-fi fantasy show on the same pin-money budget and limited resources of a studio sitcom was also a fairly unique challenge. When Peter Howell sent in a synopsis and scene breakdown for a proposed story called *Elektaron Five* in July 1984, Eric replied: "I am sorry to say that you present us with a very expensive tale more suited to a *Star Wars* budget than *Doctor Who*."

"Writers were briefed on that," stresses Eric. "I had a problem when I first arrived of people wanting a cast of

GOING NUCLEAR

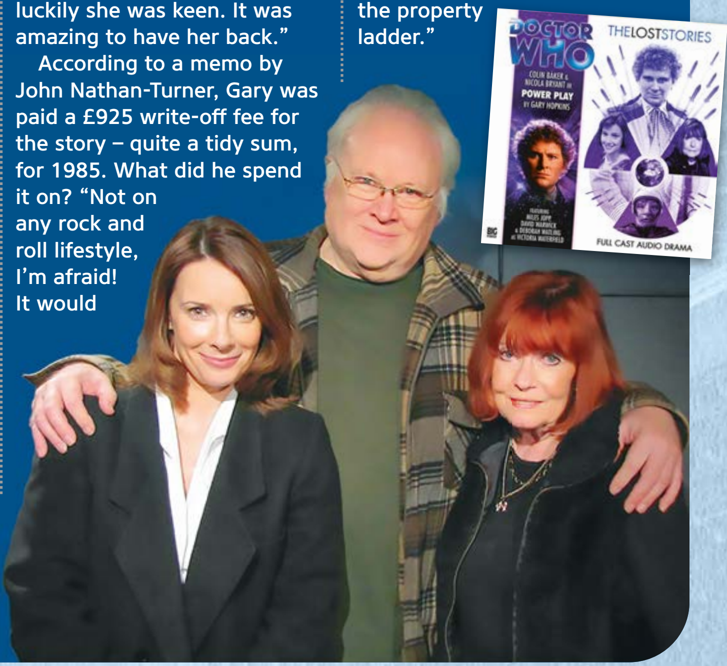
“Honestly, it’s never been a source of regret,” says Gary Hopkins, whose story *Meltdown* was in the frame for the Sixth Doctor’s aborted second season. “I was disappointed at the time, but not devastated. Working in television, you have to get used to rejection. Dwelling on the might-have-beens is bad for the soul...”

In a letter, Eric Saward explained to Gary that his story was being dropped owing to a “change of format” for what became 1986’s *The Trial of a Time Lord*, adding: “This is no reflection on its merits or qualities, simply that it no longer fits the new format.”

“It was good of him to say that and it certainly cushioned the blow,” says Gary, whose TV credits include *Into the Labyrinth* and numerous episodes of Granada’s celebrated Sherlock Holmes adaptations, starring Jeremy Brett.

As written, *Meltdown* would have reunited the Doctor with Deborah Watling’s Victoria Waterfield, now a campaigner against nuclear waste. “Debbie Watling had no idea in 1985 that I’d written her back into *Doctor Who*,” says Gary. “I suggested it to Eric at our first meeting and he liked the idea, so it stuck. Debbie got to hear about it 25 years later when Big Finish wanted to resurrect the script as a lost story [*Power Play*, 2012]. I didn’t want it done without her, and luckily she was keen. It was amazing to have her back.”

According to a memo by John Nathan-Turner, Gary was paid a £925 write-off fee for the story – quite a tidy sum, for 1985. What did he spend it on? “Not on any rock and roll lifestyle, I’m afraid! It would have been squirrelled away and put towards the deposit on my first house. *Doctor Who* helped to put me on the property ladder.”



thousands and war machines from Hell and all these things going on. And you knew there was no way to do it on the money. Any special effect had been begged and borrowed.”

Unmade scripts were also a drain on the show’s purse. According to the JNT paperwork, on a single day in September 1985 John Nathan-Turner agreed to pay a whopping £21,050 in ‘write-off’ fees to ten writers whose stories they wouldn’t be proceeding with. These ranged from £500 to Peter Grimwade for a scene breakdown to £3,650 to Pat Mills for the long-gestating *Space Whale* (“despite constant rewrites, unacceptable” says the memo) and £5,700 to Brian Finch – a stalwart of British television who wrote episodes of everything from *The Tomorrow People* to *Juliet Bravo*, along with more than 150 episodes of *Coronation Street*. The payment for 2x45-minute scripts (annotated with “change of format”) is presumably for the unmade Season 22 story *Leviathan* (later adapted by Finch’s son Paul for Big Finish), though in the paperwork it’s referred to as *Lords of Chaos*.

Did the BBC bean counters ever complain about such large amounts of money being poured down the drain? “No, because they had nothing to complain about,” says Eric, who felt development money should have been built into the budget. “I would have liked to have at least half a dozen other scripts on the go at any one time,” he says. “Considering it was the very cheapest part of the show – everything else costs money, whereas scripts cost very little – I thought that would have been sensible. But John was very resistant to that as well, so I was told there was no development money.”

Of course, even the stories that *did* make it to the screen often required major surgery – and in some cases a top-down rewrite – from the embattled script editor. “That came with the job,” says Eric. “You were lumbered with a lot of rewriting. I don’t know why they thought I’d be any better than anyone else!”

This rewrite burden is obvious from the JNT paperwork, in which Eric Pringle – credited writer of 1984’s *The Awakening* – bombards his namesake with a volley of proposed storylines, with titles like *Timebomb*, *Machine* and *Doctor Who and the Looking Glass Planet*. In May 1984, he even attaches a photocopy of **DWM**’s favourable review of *The Awakening* among his credentials. The script editor’s response? A handwritten note on the letter, stating: “As the wrong Eric seems to get the credit for how well the story worked, are we really interested in using him again?”

Ouch. It sounds harsh, but that’s showbusiness. →

Above left: Writer Gary Hopkins.

Above centre: Nicola Bryant, Colin Baker and Deborah Watling at the recording of *Power Play* for Big Finish (2012).

Below left: Sarah Sutton (as Nyssa), Peter Davison (the Doctor) and producer John Nathan-Turner on the TARDIS set for *Castrovalva* (1982).

Right: Throughout his tenure as *Doctor Who*'s script editor, Saward found that sourcing new writers for the series was a challenging task.

Far right: Deborah Watling as Victoria Waterfield in *The Abominable Snowmen* (1967).

Below inset: Roger Michell's film *Venus* (2006) starred Peter O'Toole and Jodie Whittaker. Michell's agent pitched to Saward in 1984.

Bottom: Ingrid Pitt (as Dr Solow) with Peter Davison in *Warriors of the Deep* (1984). Pitt was also an accomplished writer.

Man of Letters

Selected highlights from Eric Saward's correspondence, 1983-85.

7 December 1983

Saward replies to Deborah Hall of MBA Literary Agents to reject a storyline titled *A Tree in Eden*, submitted on behalf of her client Joan Paget, who had written the 1954 BBC children's play *Space Suit for Johnny*. "Although I found it interesting, I am sorry to say that it isn't the sort of thing we're looking for at the minute," writes Saward, though he does invite Paget to "give me a ring (ex 3671) to make an appointment to pop in for a chat."

PETER O'TOOLE VANESSA REDGRAVE JODIE WHITTAKER
VENUS

21 December 1983

Saward rejects a proposal from Colin Davis titled *The Count of Vladimir*. "As with your previous story, your opening premise makes for very interesting reading," he writes. "Thereafter, I am sorry to say, it falls down rather badly. Apart from the fact that it echoes very much a story called 'The Time Warriors' [sic], you seem to have wheeled out all the Hammer film clichés of the Sixties. I'm sorry to be so hard, but it's pointless trying to encourage you if [all] you're going to do is borrow other people's clichés."

9 March 1984

Saward writes to actress Ingrid Pitt (who had appeared in the recent *Warriors of the Deep*) and her husband, Tony Rudlin, rejecting their *Doctor Who and the Macromen* script. "Both John and I feel that you've missed the point of the show. What you have produced is very much a 'comic strip' script that sadly does not work for us."

6 June 1984

Saward writes to Wendy Graham, who had previously submitted an idea for the Doctor to revisit his former companion Victoria. Saward tells her: "Sorry to say your story is still pending but [we] will be in touch soon." Graham had apparently come up with the idea in collaboration with Victoria actress Deborah Watling while interviewing her at the Grand Theatre, Blackpool, when she was appearing in Terence Rattigan's *French Without Tears*. Subsequently, and coincidentally, writer Gary Hopkins proposed a team-up of Victoria and the Sixth Doctor.

13 June 1984

Saward receives a letter from the agent of Richard Maher and Roger Michell, enclosing "an episode of a sit-com that they are working on for Humphrey Barclay." While Maher would go on to write episodes of *Taggart* and *Pie in the Sky*, Michell (1956-2021) made his name as the director of *The Buddha of Suburbia* (BBC, 1993) and such feature films as *Notting Hill* (1999), *The Mother* (2003) and *Venus* (2006), starring a young Jodie Whittaker. On 11 July, Saward replies: "I am sorry to say that [the sitcom script's] style and structure make it very difficult for me to decide whether they could write a dramatic script. I don't wish to sound pompous, but the enclosed script does lack characterisation and a strong narrative drive. Unless the authors have drama experience, I think there would be little point in arranging to meet them."

2 July 1984

Chris Boucher, writer of the 1970s *Doctor Who* classics *The Face of Evil, The Robots of Death* and *Image of the Fendahl*, writes to Saward: "Prompted by nervous noises from my bank manager – threatening noises are the next stage – I thought I'd drop you a note just to make sure that John did hate the breakdown of *The Pool of Death* and that you don't want to go ahead with it. I assume he did, and you don't? Of course if he didn't and you do then I'm ready, word processor poised and humming. But if he did and you don't then I'll quite understand. If you see what I mean..." Saward replied asking him to phone the office.

10 July 1984

Jane McCloskey writes to Saward to see if there's any possibility of writing for the series. It seems they had previously spoken in 1982: "However, something got in the way – my A-Levels – and I had to quit all creative pursuits for well over a year in favour of academic ones." Saward asks her to pop in for a chat.

13 July 1984

Mark Morris – "a twenty-one year old graduate having just completed a degree course in history and public media at Trinity and All Saints College, Leeds" – sends in an untitled storyline, which he also sends to John Nathan-Turner, the Television Script Unit – and Colin Baker! (Morris would go on to write numerous *Doctor Who* novels and Big Finish audio stories.)

19 July 1984

Paul Norris and David Gottlieb send Saward a story idea titled *Music of the Spheres*, along with a bottle of champagne. The same day, Peter Howell sends in a synopsis and scene breakdown for *Elektaron Five*. Saward responds to Norris and Gottlieb with a curt letter, telling them: "I don't consider it very professional to accept gifts from writers, however friendly the intention might be. Rather than waste the BBC's money returning it to you I have donated it to the Dr. Who Leisure Hive Convention, where it will be auctioned and the money donated to the British Heart Foundation."

31 July 1984

Saward acknowledges receipt of a story by the late Douglas Camfield – who had died six months earlier – submitted by his widow Sheila. The legendary *Doctor Who* director had previously written *The Lost Legion,* which Robert Holmes had commissioned for the 1976 series of *Doctor Who* before deciding not to pursue it. Saward notes that he'll be away for six weeks so won't be able to read it until at least 10 September. A similar letter is sent to Cyber Leader actor David Banks about another story proposal.

Far left inset above: Writer Chris Boucher.

Far left inset below: Writer Mark Morris.

Left: Griffiths is overpowered by the Cyber Leader (David Banks) in *Attack of the Cybermen*.

Below inset from top: Writers Peter Ling, Hazel Adair and Pat Mills.

Below left: Director Douglas Camfield with his wife, actress Sheila Dunn, in the 1960s.

12 September 1984

Saward writes to actor Brian Glover, asking: "After your very enjoyable performance in *Attack of the Cybermen*, perhaps you would like to consider writing a script?" He chased him up the following month, but no response is recorded. Another actor-writer, George Baker – who'd appeared in 1980's *Full Circle* – had recently written to John Nathan-Turner, asking him to listen to some scripts he'd written for Radio 4's *Afternoon Theatre*. Saward invited him to contact the production secretary and arrange a meeting.

7 November 1984

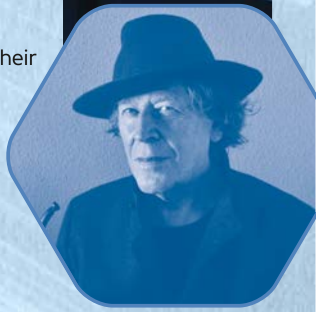
Saward replies to *Crossroads* creators Peter Ling (writer of 1968's *The Mind Robber*) and Hazel Adair, who have submitted the third draft of their story *Hex*: "I'm sorry to say that it still isn't working from our point of view. It still lacks the twists and turns that a 'Who' story demands. I think, given the fact that this is our third attempt, at this script, you should really call it a day." Though intended by this point for Colin Baker's Time Lord, the story was a hangover from the Fifth Doctor's era, and was later made by Big Finish as *Hexagora*, starring Peter Davison.

4 June 1985

Pat Mills writes to Saward regarding the long-running saga of *Song of the Space Whale*. Originally pitched by Mills and his writing partner John Wagner for Tom Baker's Doctor in 1980 – when the duo were fresh from the success of their *Doctor Who Weekly* comic strips – the script had been through numerous permutations over the past five years. "As I haven't had a reply to my letter dated 25th February, I assume the answer is obvious – i.e. a negative one," writes Mills. "But, from my point of view, you'll appreciate it's important I know for certain. Therefore, if I don't hear from you in the next two or three weeks, I'll assume that...

1) *Space Whale* was rejected on the basis that the rewrite castaway scenes you asked me to do weren't up to standard.
2) You would not be interested in me revising the story on spec, or it being ghost-written or otherwise salvaged... as we both put so much into what I still believe is a great story.
3) The BBC aren't going to want their money back if I write something else for them subsequently – as was definitely intimated to me at an earlier stage of proceedings.

"Sorry to press the point, but I don't want ghosts of past scripts affecting my future plans." **DWM**



The WORLD CUP of the FIFTH DOCTOR

It's just not cricket, is it? And it's not football either – it's the latest of **DWM**'s Twitter World Cups. This time we focused on the Fifth Doctor, pitting his 20 television stories against each other in a series of polls on the @DWMtweets account in early February. The final attracted well over 2,500 votes. So join us for some post-match analysis with **EDDIE ROBSON**...

QUALIFYING ROUND

GROUP A

WINNER
Black Orchid (50.6%)
RUNNER-UP
Terminus (23.1%)
ELIMINATED
The King's Demons (15.3%)
Time-Flight (11%)

GROUP B

WINNER
Planet of Fire (33.5%)
RUNNER-UP
Arc of Infinity (23.8%)
ELIMINATED
Warriors of the Deep (23.7%)
Four to Doomsday (19%)

In the style of the FA Cup, a preliminary round for lower-ranked competitors was used to whittle the Fifth Doctor's 20 TV stories down to 16. This involved the eight stories that placed lowest in **Doctor Who Magazine**'s 2014 poll ranking every story of the first 50 years – including all three stories written by Terence Dudley. (Sorry, Terence.)

Group A was described by **@AndrewCurnow** as "Oddly, four stories with very strong first episodes followed by... Well, not so strong episodes." Crashing out in last place was, inevitably, the grand folly of *Time-Flight*. But no *Doctor Who* story is without its ardent supporters. "I adore *Time-Flight*," said **@TheCraggus**. "Sure, it stretched the production budget way beyond its limits, but it's glorious and the novelisation remains one of my favourite Target books."

Also dropping out of Group A was the least loved of the Davison two-parters. "Sad to see *The King's Demons* knocked out so soon," remarked **@StetsonDoctor**. "[I] watched it for the first time last year and had a lot of fun with it!" *Terminus* came second but the group was dominated by *Black Orchid*, which received more votes than the other three put together – 50.6 per cent. So *there's* something for Dudley fans to cheer.

Group B was a much tighter affair, with the Hartnellesque oddity *Four to Doomsday* placing bottom. "*Four to Doomsday* is a bizarre story," said **@RichyG55337587**, "but I've always had a soft spot for it. More sections of it stuck in my 11-year-old brain than from many other stories of the season ('I wouldn't dream of interfering with your monopticons' being [a] particular favourite)."

Planet of Fire topped the group but the second qualifying spot was agonisingly close – the equivalent of two teams being level on points, goal difference, goals scored and the scoreline, and the result boiling down to who got fewer yellow cards. In this case it was *Arc of Infinity*, which edged out Johnny Byrne's other Fifth Doctor story, *Warriors of the Deep*, by 23.8 to 23.7 per cent.

With some sections of Twitter this result went down about as well as a Myrka being karate-kicked. "I am wholly unashamed in my love for *Warriors*," said **DWM**'s Alan Barnes, aka **@senrab_nala**. "It concerns me that *Warriors of the Deep* hasn't ended up in first place," remarked another **DWM** stalwart, **@jonnymorris1973**. "*Warriors of the Deep*!" cheered **@DoctorWhoHome1**. "Let's get the reappraisal going. You're all sheep, it's a classic!"

KNOCKOUT ROUND

MATCH 1

WINNER
Earthshock (80.9%)
ELIMINATED
Black Orchid (19.1%)

MATCH 2

WINNER
Kinda (75.2%)
ELIMINATED
Arc of Infinity (24.8%)

MATCH 3

WINNER
Mawdryn Undead (57%)
ELIMINATED
Frontios (43%)

MATCH 4

WINNER
Enlightenment (71%)
ELIMINATED
The Awakening (29%)

MATCH 5

WINNER
Resurrection of the Daleks (57%)
ELIMINATED
Snakedance (43%)

MATCH 6

WINNER
The Five Doctors (75.3%)
ELIMINATED
Castrovalva (24.7%)

MATCH 7

WINNER
The Visitation (74.3%)
ELIMINATED
Terminus (25.7%)

MATCH 8

WINNER
The Caves of Androzani (89.4%)
ELIMINATED
Planet of Fire (10.6%)

There were some complaints about which stories were forced to go through qualifying, but these were quickly rendered moot in the first round proper. No groups this time – instead it was a straight knockout all the way to the final (the format used for the 1934 and 1938 FIFA World Cups, historical football-admin fans) – and the four qualifiers were all soundly beaten in their matches.

Earthshock trounced the story that was broadcast immediately before it, *Black Orchid*, but some did find it a difficult choice. "It's a shame these two are together as both are my favs," said **@shaunclay45**. Others, such as →

The WORLD CUP of the FIFTH DOCTOR

→ **@FelixFrazer**, appreciated the low-stakes charm of the historical two-parter: “I’m going in to bat for *Black Orchid* today. Can’t think of any other story that just lets the TARDIS team kick back and enjoy themselves, while telling a fuss free but entertaining story.”

After scraping through qualifying, *Arc of Infinity* landed a tough draw. “*Kinda*, one of the most imaginative, scary and thoughtful stories against a story that isn’t any of those things!” remarked **@Si_Hart**. “Commendable effort by Byrne to make ingredients like the return of Omega and overseas filming in Amsterdam work in the same recipe,” said **@bowtieanimation**, “but nobody could pull it off.” In spite of all this, nearly a quarter of you would rather watch *Arc*.

Match 3 was a tighter affair. Judging from the commentary you’d think *Frontios* was cruising for an easy win against *Mawdryn Undead*. “*Frontios* has Davison at his best final series form, cutting loose and giving his Doctor a sardonic edge,” said **@FelixFrazer**. “[Christopher] Bidmead gives him some fantastic material to work with, and while Tegan and Turlough ably pick up the slack this really is the Doctor show.” Meanwhile, **@Alternate13th** added: “Despite *Mawdryn* being decent fun, *Frontios* is just so grim dark and one of Davison’s best performances.” But while *Frontios* may have dominated in terms of possession, *Mawdryn* had superior finishing and came through the winner.

Before the tournament, *Enlightenment* seemed a good bet as a dark horse; it avoided the big hitters in the draw and defeated a plucky outsider. “*The Awakening* can’t win this competition which is a shame,” said **@blackwoodpro**. “It’s bright and pacy yet creepy and moody when it needs to be. It showcases what all good *Doctor Who* does so well. Costumes, setting and an excellent guest cast pull together to make something very wonderful. And strange.” “Nowt wrong with *Awakening* (Polly [James] and Peter [Davison], another great pairing),” reckoned **@AndrewCurnow**, “but *Enlightenment* is one of those ‘not like any other’ stories, somehow combining the epic with the personal to produce something extraordinary.”

> **“Snakedance pretty much justifies the existence of the Davison era.”** @DaMage2404

Tie of the round was undoubtedly *Resurrection of the Daleks* versus *Snakedance*, a fascinating clash of styles and philosophies – an aggressive attacking approach on one side, a more measured passing game on the other. “Nonononono,” said **@DaMage2404**. “I enjoy *Resurrection* a lot. But come on. *Snakedance* pretty much justifies the existence of the Davison era. I don’t like to tell another fan that what they enjoy more is wrong but you’re objectively wrong.”

In the face of this, **@DoctorWhoHome1** declared, “*Resurrection of the Daleks* goes places no story had gone to up until then, nail biting to the closing credits!” Ultimately *Resurrection* came out on top. “This is why I hate these things,” grumped **@blairbidmead**. “I don’t want to live in a world where *Resurrection of the Daleks* could be considered, in any way, better than *Snakedance*.” **@ShearmanRobert** replied to this: “Well, that’s because *Snakedance* is genuinely the best thing ever. In a game of Top Trumps nothing could ever beat it.”

Castrovalva, with its unorthodox formation and tricksy play, came up against the galactico-heavy squad brought to the tournament by *The Five Doctors*, and was well beaten. “I almost feel I should hand my anorak back, because there’s something sacrilegious about NOT voting *Five Doctors*,” said **@AndrewCurnow**. “But – *Castrovalva* is my all-time favourite story, so gets the vote. To pick just one reason at random, the awesome ‘four apothecaries’ scene – pure class.”

Match 7 was the Plague Derby, with *The Visitation* up against *Terminus*. “It’s *Terminus* I think,” remarked **@TweetsCliff**. “More going on.” “How many times do I have to say how brilliant *Terminus* is?” said **@Heraldofcreatio**. **@senrab_nala** added: “I’m absolutely in the minority but I find *Terminus* far less boring than *The Visitation*.” Alan absolutely was, and *The Visitation* romped home.

The final match of the round pitted pre-tournament favourite *The Caves of Androzani* against qualifier *Planet of Fire*. “I’ve just voted for the underdog,” said **@1972boy**. “*Caves* has an interesting set-up and great tragi-villian, but I don’t like its capture, escape, recapture, re-escape storyline.” **@BeatCityTone** added that he’d “Watched both recently and for me *PoF* has aged far better than *Androzani*. I know, I know...” Even with this support from the crowd, *Planet of Fire* was dealt a right hammering. Could *anything* beat *Androzani*...? **DWM**

Top from left: *Black Orchid* (1982); *Arc of Infinity* (1983); *Frontios* (1984); *The Awakening* (1984).

Above right: *Castrovalva* (1982); *Terminus* (1983).

Right: Finding the “still point” in *Snakedance* (1983).

Far right: *Planet of Fire* (1984).

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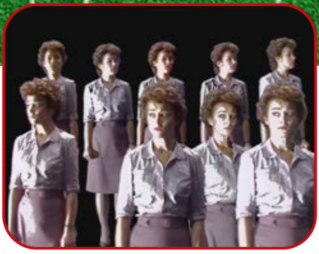
QUARTER FINALISTS

As the battle for supremacy gathered pace, a number of clear favourites emerged. We asked our panel of experts what set these stories apart from their rivals.

Kinda

Right: Adric (Matthew Waterhouse) and the Doctor are captured by the TSS machine in *Kinda* (1982).



Above right: Tegan (Janet Fielding) is tormented in her nightmare.

Arc of Infinity is a blockbuster by the standards of 1980s *Doctor Who*. Partially filmed on location overseas, it pitches the Doctor into Gallifreyan skulduggery and revives a legendary villain. Yet it's been easily defeated by the story that placed bottom in this magazine's season poll back in 1982. The "wheel of life" has been good to *Kinda*.

The cheaper production of the two, *Kinda*'s studio jungle and unconvincing snake are easier to overlook decades on, and this makes its distinctive characters, setting and themes easier to engage with. In *Arc of Infinity*, Gallifreyan traitor Hedin's belief that Omega deserves to come home is powerful. But it's not as powerful as Hindle's descent into madness in *Kinda*. Chasing Omega through the streets of old Amsterdam is thrilling, but it's not as unusual as Tegan's journey to the dark places of the inside.

There's no other story much like *Kinda*, not even its sequel, *Snakedance* (1982) – whereas *Arc of Infinity* is essentially a clone of writer Johnny Byrne's earlier *The Keeper of Traken* (1981). In both, the Doctor is summoned to meet a council of five elders and condemned to die. Meanwhile, an old enemy schemes to take control of a great power source to renew himself, and succeeds at the end of Part Three.

Sometimes the new is too shocking. Hence *Kinda*'s original reception. *Arc* is what Terrance Dicks called "steak and chips *Doctor Who*". That's no small thing to be. Steak and chips is a luxury. But *Kinda* is the stuff that dreams are made of.

JAMES COORAY SMITH

Mawdryn Undead

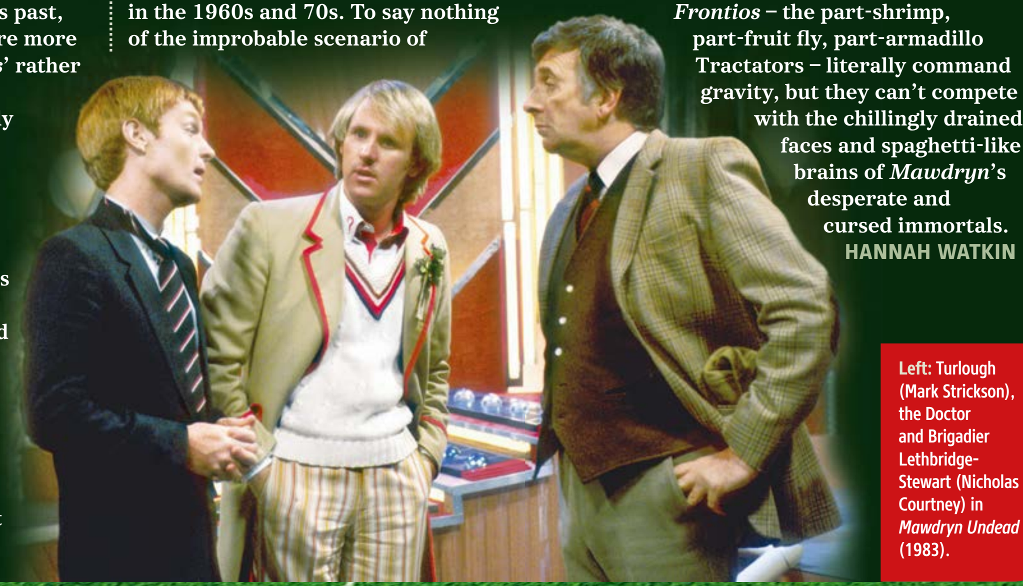
With its many mysteries and exciting cast of both old and new characters, *Mawdryn Undead* deserves its win over *Frontios*. Criss-crossing between an English public school and an abandoned spaceship, *Mawdryn*'s past, present and future settings inspire more continuing interest than *Frontios*' rather samey caves and laboratories.

Although its story of a seemingly doomed human colony is often intriguing, not even exploding hatstands can save *Frontios* from feeling slightly flat in comparison with *Mawdryn*'s more Five-focused story. *Mawdryn* also gains significance from its introduction of future companion Turlough and reintroduction of the villainous Black Guardian – both of whom will continue to endanger the Doctor in later episodes.

No doubt the return of Nicholas Courtney's Brigadier Lethbridge-Stewart for the first time since *Terror of the Zygons* (1975) also raised *Mawdryn Undead* in the estimation of many voters. For fans of the Brig this serial is a real treat, with two Lethbridge-Stewarts across a split timeline. It's a source of lasting frustration, however, that the dates in that timeline have caused seemingly irreparable damage to the continuity of the UNIT stories produced in the 1960s and 70s. To say nothing of the improbable scenario of Lethbridge-Stewart retiring from military life to become a maths teacher.

When it comes to cliffhangers, however, *Mawdryn Undead* is a clear winner. *Frontios*' missing TARDIS just doesn't have the same lasting impact as *Mawdryn*'s shot of the coerced Turlough readying himself to murder the Doctor in cold blood. Plus, the main threat of *Frontios* – the part-shrimp, part-fruit fly, part-armadillo Tractators – literally command gravity, but they can't compete with the chillingly drained faces and spaghetti-like brains of *Mawdryn*'s desperate and cursed immortals.

HANNAH WATKIN



Left: Turlough (Mark Strickson), the Doctor and Brigadier Lethbridge-Stewart (Nicholas Courtney) in *Mawdryn Undead* (1983).

Resurrection of the Daleks

The Fifth Doctor's only confrontation with the Daleks isn't a perfect *Doctor Who* serial. The plotting isn't as tight as it could be, experienced actors such as Rodney Bewes and Rula Lenska seem to struggle with some of their dialogue and, disappointingly for such a spirited companion, Tegan spends most of her last story under a blanket.

However, if you weren't old enough to remember 1979's *Destiny of the Daleks* – the last major Dalek story – this *Resurrection* was especially welcome. Writer Eric Saward and director Matthew Robinson delivered a gritty, doom-laden atmosphere, plenty of action and, best of all, the return of Davros. The second sequel to *Genesis of the Daleks* (1975), *Resurrection* is where Davros' narrative really becomes a saga-within-a-saga, each story building on the last. The Doctor versus Davros (and Davros versus the Daleks) storyline would take on epic proportions over the years, and that journey begins here.

Snakedance, the story that lost out in the qualifying rounds, is the flipside to *Resurrection*'s grandstanding. It's an immaculate example of the series writers' talent for subtle world-building: every character has credible motivations, meaning that the studio-bound planet of Manussa feels more real than the London location filming of *Resurrection*. Strikingly, the Doctor is portrayed in *Snakedance* as a crank raving about Armageddon, rather than an action hero everyone falls in with unquestioningly.

This was a tough contest between two of the most memorable stories in the Fifth Doctor's canon. In the long run, though, when it comes to conquering fans' affections, it seems the power of the Daleks will always win. **ROBERT FAIRCLOUGH**

Above: Davros (Terry Molloy) faces his "executioner" in *Resurrection of the Daleks* (1984).

The Visitation

The knockout round pitted two disease-centric stories against each other. *Terminus* was no match for *The Visitation*, with the latter nabbing an impressive 74 per cent of the vote.

Although *Terminus* has its outspoken advocates, it's not difficult to see why most readers voted in favour of *The Visitation*. For starters, *The Visitation* is more briskly paced – juggling three companions instead of two forces the writing to be much tighter and more action-based, whereas *Terminus* takes its time and builds slowly to the eventual reveal of the leper ship.

The Visitation is action-packed from the jump, and more lively in terms of tone. The episodes employ a tongue-in-cheek sense of humour, particularly in the Doctor's back-and-forths with Tegan (who begins the episode thinking she'll be returning home) and guest star Michael Robbins as the quick-witted highwayman, Richard Mace. *The Visitation* also boasts more visually impressive villains in the amphibian-esque Terileptil leader and his menacing android henchman. The leader's fiery demise is another highlight that showcases some surprisingly gruesome practical effects.

Where *Terminus* poses some heavy philosophical questions and allows viewers space for rumination, the combination of visual spectacle and active storytelling – plus atmospheric music and set design – gives *The Visitation* an edge in this 'plague story' face-off. **LAUREN COATES**

Far left: Michael Robbins guest stars as Richard Mace in *The Visitation* (1982).

Left: The Android (Peter van Dissel) and the Terileptil Leader (Michael Melia).

QUARTER FINALS

MATCH 9

Match 1 winner v Match 2 winner

WINNER

Earthshock (59.9%)

ELIMINATED

Kinda (40.1%)

MATCH 10

Match 3 winner v Match 4 winner

WINNER

Enlightenment (61.2%)

ELIMINATED

Mawdryn Undead (38.8%)

MATCH 11

Match 5 winner v Match 6 winner

WINNER

The Five Doctors (73.6%)

ELIMINATED

Resurrection of the Daleks (26.4%)

MATCH 12

Match 7 winner v Match 8 winner

WINNER

The Caves of Androzani (83.4%)

ELIMINATED

The Visitation (16.6%)

SEMI FINALISTS

Enlightenment

It's rare for the final entry of a trilogy to prove more popular than its opening instalment, but Barbara Clegg's *Enlightenment* had the edge on Peter Grimwade's *Mawdryn Undead* in the quarter finals thanks to the captivating beauty of its core concept. Its reveal is worthy of the Part One cliffhanger: the Edwardian racing yacht, on which the TARDIS crew have arrived, is actually participating in a *literal* space race through Earth's solar system.

This isn't to say that *Mawdryn Undead* lacks ideas. Or punch. Placing its main characters in the same location, but separated by six years, is positively Steven Moffat-ish in its timey-wimey-ness. Riffing off the legend of the *Flying Dutchman* is as sound a *Doctor Who* idea as you can find, and it additionally provides antagonists motivated only by a desire for death – admittedly also requiring the Doctor to give up his future lives.

Yet, despite Grimwade's skill in characterisation, *Mawdryn Undead*'s script feels weighed down by a shopping list of series requirements: introducing Turlough, re-introducing the Black Guardian, and gifting us the Brigadier – while also inspiring seemingly unending arguments over UNIT dating protocols.

Yes, *Enlightenment* has to tie up the Turlough-Black Guardian plot line, but at least Clegg has sufficient room in her own story to let everything breathe.

PAUL FISHER COCKBURN

Left: A ship sails through space in *Enlightenment* (1983).

Above: Captain Striker (Keith Barron) at the wheel of his vessel.

SEMI FINALS

MATCH 13

Match 9 winner v Match 10 winner

WINNER

Earthshock (65.7%)

ELIMINATED

Enlightenment (34.3%)

MATCH 14

Match 11 winner v Match 12 winner

WINNER

The Caves of Androzani (60.5%)

ELIMINATED

The Five Doctors (39.5%)

The Five Doctors

It would be easy to claim that *The Five Doctors* topped *Resurrection of the Daleks* in the quarter finals because of the Time Lord reunion promised by its title. But that would be doing a disservice to both.

In fact, these two stories, both strong, are evenly matched in narrative and tone – confronting the viewer with questions of immortality and humanity, and, of course, overflowing with iconic moments. Who doesn't love a Doctor-Davros showdown?

In both, a chilling amount of menace is maintained throughout, mainly through the use of setting. From eerie spaceship to wild moor, the surroundings are made the focus for long stretches. Then, once the setting has been established, the villains become the real draw. Terry Molloy's debut as a revitalised Davros is an unnerving joy, and Anthony Ainley's Master has a wolfish grin that makes the hair stand on end.

Yet, when looking at the differences between the two, *The Five Doctors* boasts a small but significant advantage: the sheer amount it manages to pack in. Davros is a formidable opponent, but he's only one. *The Five Doctors* brings in not just the Master but Daleks and Cybermen too – not to mention the singular twist of Borusa's betrayal.

Resurrection of the Daleks ends with the departure of Janet Fielding's Tegan. But this weighty development is nothing compared to the number of returns and reunions in *The Five Doctors*, making it the perfect nostalgia piece.

OLIVIA GARRETT

Right: Four incarnations of the Doctor (Richard Hurndall, Peter Davison, Jon Pertwee and Patrick Troughton) enter the Tomb of Rassilon in *The Five Doctors* (1983).

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2ND PLACE

EARTHSHOCK

The Fifth Doctor's first battle with the Cybermen is widely acclaimed as one of the finest examples of 1980s *Doctor Who*. However, as **JONATHAN MORRIS** argues, *Earthshock* also pioneered one of the series' most enduring subgenres.

Thirty years ago, when the internet was less than half its present size, one of the greatest points of contention in the *Doctor Who* usenet newsgroup *rec.arts.drwho* was the style of Virgin Publishing's *New Adventures* books. Should they be soft science-fiction stories, with the emphasis on colourful characters, emotion and humour, or should they be hard science-fiction stories, full of soldiers with names like Briggs and Snyder fighting aliens with flamethrowers? Should they be self-aware or serious? Should they be 'frock' or 'gun'?

That's one of the choices that fans faced in the semi finals, where *Earthshock* beat *Enlightenment*. Eric Saward's *Earthshock*, which features troopers in boiler suits being picked off one by one in dark tunnels before travelling to an equally gloomy spaceship to pick off their enemies one by one, is the archetypal 'gun' story. And Barbara Clegg's *Enlightenment*, with a premise that's pure fantasy and a storyline based around Turlough's character development (and a subplot about Tegan having a romance), couldn't be more 'frock' if it tried. In fact, the villain is literally wearing a frock.

Looked at objectively, there isn't much to divide the two stories. They're both well-written and full of atmosphere, memorable images and excellent model work. They both feature much-loved comedic actresses as space-vessel captains and the distinctive incidental music of Malcolm Clarke. In *Earthshock* the Doctor extols the delights of a well-prepared meal; in *Enlightenment* he finally enjoys one.

So which story you prefer depends on where you stand on the 'frock to gun' spectrum. Because neither story has much to offer those in the opposing camp. The only character development in *Earthshock* is when someone goes from being alive to being dead, and there isn't much action in *Enlightenment*; the closest it gets is the Doctor urgently disposing of a threatening item of jewellery.

What makes a particular fan prefer frock or gun? Possibly it depends on what it was that got them hooked on *Doctor Who* in the first place. It certainly used to be the case that fans who'd started watching with the military-installation and horror-based stories of the late 1960s and early 1970s tended to fall into the 'gun' category. On the other hand, fans who'd started watching during the more whimsical, wacky and character-based stories of the late 1970s or 80s tended to prefer their *Who* on the 'frocky' side. Even moving into the 21st-century series, there's often a fairly clear divide between those who favour 'frock' tales like *Love & Monsters* (2006) and those who prefer 'gun' adventures like *Oxygen* (2017) – although, of course, there are many broadminded folk who appreciate both.

Because, increasingly, modern *Doctor Who* has done both. Rather than there being a trade-off between plot and character, the most satisfying stories are the ones with lots of plot *and* character.

Which brings us back to *Earthshock* and *Enlightenment*. *Earthshock* is so incident-driven that it doesn't give the viewer time to wonder about the character and story logic (which is probably just as well). On the other hand, *Enlightenment* concentrates on the characters because there isn't a lot of actual incident. (For instance, the Doctor spends most of Part Two in the *Shadow* wheelhouse learning about the Eternals.)

So there are two explanations for *Earthshock*'s victory. Either there are more fans of 'gun' stories out there or – and this seems more likely – even those of us who prefer 'frock' stories have to admit that *Earthshock* is just more exciting. It isn't trying to be a thoughtful character piece, but what it *is* trying to do, it does incredibly well. **DWM**

THIRD-PLACE PLAY-OFF

Match 13 runner-up v Match 14 runner-up

THIRD PLACE

The Five Doctors (66.2%)

ELMINATED

Enlightenment (33.8%)

FINAL

Match 13 winner v Match 14 winner

FIRST PLACE

The Caves of Androzani (68.3%)

RUNNER-UP

Earthshock (31.7%)

Top: Beryl Reid as Captain Briggs in *Earthshock* (1982).

Above inset: The doomed spaceship.

Left: The Doctor defends the bridge of the freighter.

The CAVES of ANDROZANI

EDDIE ROBSON explains why victory was inevitable for this 1984 story, which is notable for much more than the Fifth Doctor's tragic demise.

The Caves of Androzani is the ultimate Fifth Doctor story in as much as it's the final one, but it feels wrong to talk about an 'ultimate' Fifth Doctor story in the sense of it being the best. Where other eras of *Doctor Who* can be said to have a dominant style, and we can argue about the best examples of those – *The Web of Fear* (1968), say, or *The Green Death* (1973) – the Fifth Doctor's era is defined as much by thoughtful, lyrical stories like *Kinda* or *Enlightenment* as by its brutal action-thrillers. This is the joy of it.

And yet both our finalists fall firmly into the brutal action-thrillers camp. Indeed, *Earthshock* is where script editor Eric Saward established this style: future setting, militaristic edge, cynical and fatalistic tone, lots of death, and the Doctor struggling to make a difference. Attempts to create more *Doctor Who* like this met with mixed success, but right at the end of the Fifth Doctor's tenure, one writer nailed the style Saward had been driving at all along. You might expect this to be a newcomer, not hidebound by old ways of doing things. Instead, it was the most experienced *Doctor Who* writer of them all.

Robert Holmes had originally been brought back to *Doctor Who* to write the multi-Doctor anniversary special, but the brief defeated him. When handed the Fifth Doctor's swansong, he seized the chance to write a story soaked in death and disaster. In *Pyramids of Mars* (1975) he'd killed off everyone except the Doctor and his companion; this time even the Doctor wouldn't get out alive.

The Caves of Androzani adopts an unorthodox narrative strategy for *Doctor Who*, in that the Doctor is doomed within five minutes of Part One, having unwisely brushed away the weblike fungus that's stuck to Peri's legs with his bare hand. The story's other components are drawn from previous, less successful Holmes scripts – gunrunners from *The Power of Kroll* (1978-79), corrupt interplanetary mining operations from *The Space Pirates* (1969) – but the Doctor is too busy to tackle them, because he's more concerned with saving himself and his friend from dying.

Androzani exemplifies the bleak universe of Saward's *Doctor Who*, where the Doctor's ability to be a hero is challenged. Yes, it has the Gothic touches we expect from Holmes – Sharez Jek is obviously a Phantom of the Opera figure – but this doesn't remotely feel like a stray script from Season 13 (1975-76). Of course, much of this is in the execution – the multi-camera studio aesthetic was looking distinctly creaky by the mid-1980s, and it's remarkable how well Graeme Harper makes it work with careful lighting and dynamic camera work. But it's also because the scripts have the pace of *Earthshock* and add tighter plotting – and this is where *Androzani* really wins out.

Despite the Doctor being unable to concern himself much with the conflict on Androzani Minor, the situation is so finely balanced that just by being there, as a random element, he causes it to collapse. (Holmes' working title, *Chain Reaction*, expresses this perfectly.) A regeneration story can be a poisoned chalice – the story leading up to it must earn that ending. In *Androzani* the regeneration provides the release and redemption that's needed after four episodes of rising tension and chaos, and Peter Davison responds to this dramatic arc by exceeding his own high standards.

The downside of the variety and experimentation of the Fifth Doctor's era is that it can feel like an age of missed opportunities: if only *this* running plotline had been properly worked through, if only *that* script had been given to a director who really chimed with it. But *The Caves of Androzani* was the biggest opportunity of all, and they didn't miss this one. That's why it's top of the heap. **DWM**

Top right inset: Sharaz Jek (Christopher Gable) in *The Caves of Androzani* (1984).

Above inset: The Doctor saves Peri's life with a bat-milk antidote.

Right: In the cliffhanger to Part Three, the Doctor senses that his time is nearly up.

The Five Best MONSTERS

MARK WRIGHT selects his personal favourites from the Fifth Doctor's extra-terrestrial foes.

In the 1980s, *Doctor Who* gained a reputation for trading on past glories. This seems unfair, considering that every other decade of the 20th-century series also served up its fair share of returning monsters. The barnstorming success of *Earthshock* and the return of the Cybermen overshadow the Fifth Doctor's debut season, diverting attention from the swiftly bowled hat trick of complex and original monsters that arrived earlier that year.

In an act of nominative determinism that other writers would blush at, Terence Dudley gifted the reptilian alien aggressors of *Four to Doomsday* with the name **Urbankans**. Seldom has there been a trio of more charming and mannered monsters in *Doctor Who* than Monarch, Enlightenment and Persuasion. While Monarch's overall scheme becomes lost in a hazy narrative, Stratford Johns imbues Monarch with one of the series' finest guest performances, radiating urbane charisma from beneath a thick layer of green make-up.

The **Mara**, slithering its way into the very next story, *Kinda*, is a very different beast altogether. Is it a physical creature? A manifestation of decay at the heart of every society? Or the evil that exists within ourselves, inhabiting the dark places of the inside? Christopher Bailey's multi-layered script draws upon Buddhist philosophies and issues of mental health and colonialism, with this unknowable monster lurking at the heart of it. Because the Mara was such a seductively brilliant creation, the success of *Kinda* led the following season to *Snakedance*, where Janet Fielding's Mara-possessed Tegan remains one of the most chilling motifs of the Fifth Doctor's era.

Neither fish nor lizard, the **Terileptils** took things back to more familiar monster territory in *The Visitation*. The story's blend of 17th-century historical romp against the backdrop of rural England in the grip of the Black Death makes the Terileptils more memorable than they perhaps have a right to be. They were born, nevertheless, of an ambition to raise the monster bar above the level of screeching latex. They have a backstory, with tantalising mentions of "the tinclavic mines of Raaga", while the budget stretched to an early attempt at electronic articulation for the Terileptil Leader's features.

A swift canter through the 1983 season provides little in the way of notable Fifth Doctor nasties, although we must tip a hat to the Raston Warrior Robot in *The Five Doctors* as we hurtle on to the 1984 season. With apologies to the Myrka that shuffles through *Warriors of the Deep*, it's *The Awakening* we now arrive at...

The **Malus** does an awful lot with very little... A giant face leering balefully out of the darkness through a crack in a church wall is quite a potent image. The single cliffhanger of *The Awakening* leaves an indelible after-image of noise and chaos, with the Doctor wreathed in smoke, hands clamped to his head as he's caught in the Malus' inhuman shriek. In the final analysis, the Malus can do little more than trundle around behind a crack in the wall, but its essential nature – as a psychic war machine designed to instil terror in order to soften up a planet for invasion – is highly inventive. And sometimes it's all about the pictures. The Malus' psychic imprint clinging to the wall of the TARDIS is similarly striking, especially when it starts to vomit green slime in its death throes...

Finally, from *Frontios* we have the **Tractators**, inspired by writer Christopher H Bidmead's bathroom infestation of woodlice. Sympathies here lie with a costume and visual effects team confronted by such stage directions as: "We hold for a moment on one of the spheres, then slowly it unrolls into something like a silver woodlouse." Bidmead admits that his ambition in creating the Tractators far outstripped the resources available to *Doctor Who* in 1984 – hardly for the first or last time in the show's history. But, as always, the production team went for it as best they could. There was no unfurling on the studio floor, but the Tractators remain significant as emblems of a series trying hard to create complex and interesting monsters. **DWM**

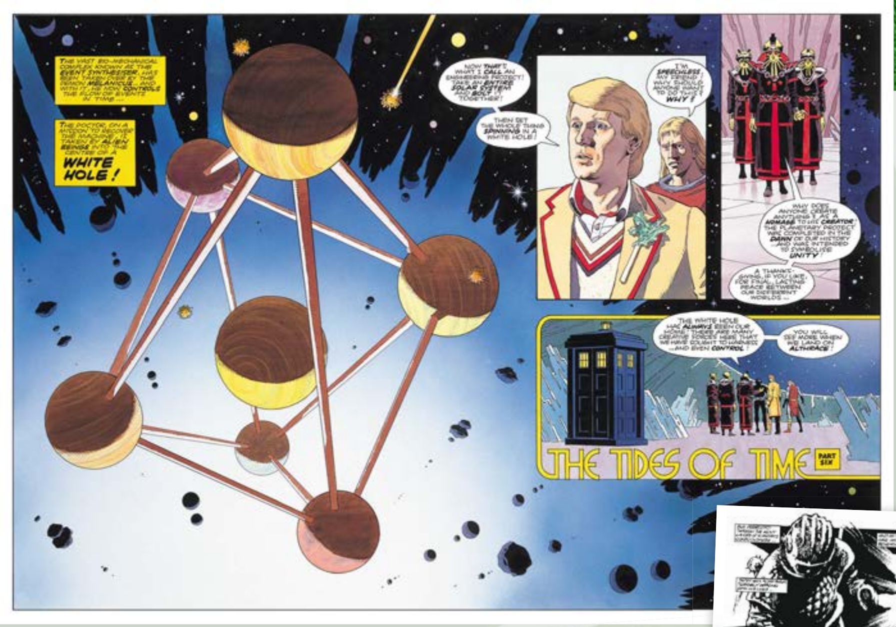
Top left: Monarch (Stratford Johns), leader of the Urbankans in *Four to Doomsday* (1982).

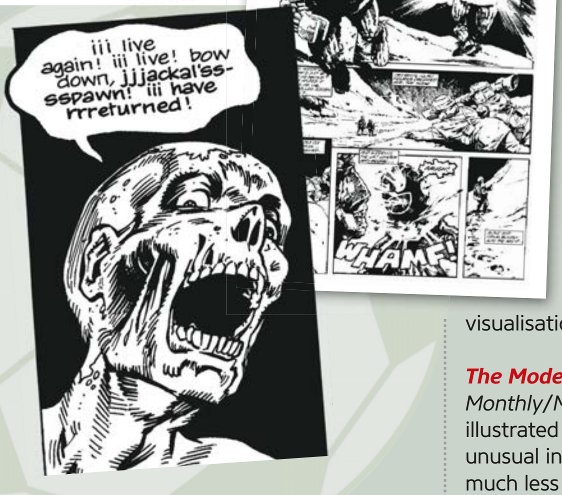
Top centre: The Terileptil Leader in *The Visitation*.

Top right: The Malus in *The Awakening*.

Far left: The Mara in *Kinda*.

Left: A Tractator in *Frontios*.


THE VAST BIO-MECHANICAL COMPLEX KNOWN AS THE EVENT SYNTHESIZER, HAS BEEN TAKEN OVER BY THE DEMON MELANICUS... AND WITH IT, HE NOW CONTROLS THE FLOW OF EVENTS IN TIME...
THE DOCTOR, ON A MISSION TO RECOVER THE MACHINE, IS TAKEN BY ALIEN BEINGS INTO THE CENTRE OF A WHITE HOLE!
NOW THAT'S WHAT I CALL AN ENGINEERING PROJECT! TAKE AN ENTIRE SOLAR SYSTEM AND BOLT IT TOGETHER!
THEN SET THE WHOLE THING SPINNING IN A WHITE HOLE!
I'M SPEECHLESS, MY FRIEND! WHY SHOULD ANYONE WANT TO DO THIS? WHY?
WHY DOES ANYONE CREATE ANYTHING? AS A HOMAGE TO ITS CREATOR! THE PLANETARY PROJECT WAS COMPLETED IN THE DAWN OF OUR HISTORY ...AND WAS INTENDED TO SYMBOLISE UNITY!
A THANKS-GIVING, IF YOU LIKE, FOR FINAL, LASTING PEACE BETWEEN OUR DIFFERENT WORLDS...
THE WHITE HOLE HAS ALWAYS BEEN OUR HOME! THERE ARE MANY CREATIVE FORCES HERE THAT WE HAVE SOUGHT TO HARNESS ...AND EVEN CONTROL!
YOU WILL SEE MORE WHEN WE LAND ON ALTHRACE!
THE TIDES OF TIME
PART SIX

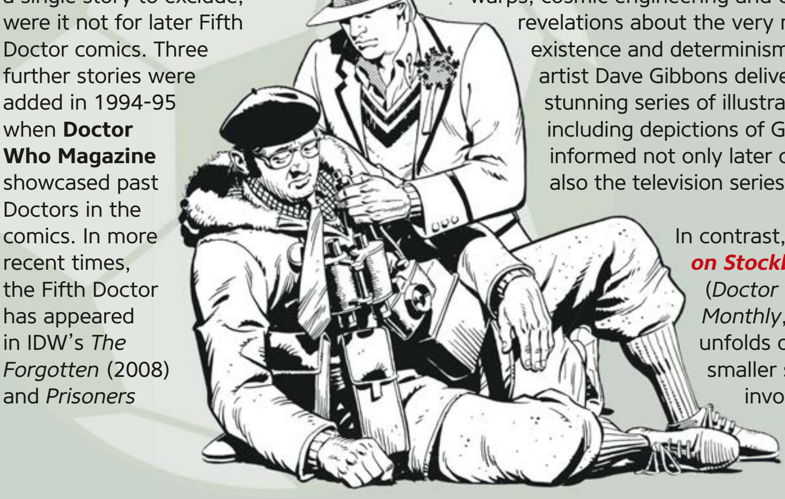

WHOMP!
WHAM!
iii live again! iii live! bow down, jjjackal'sss-sspawn! iii have rrreturned!

The Five Best COMIC STRIPS

The Fifth Doctor starred in some of the greatest comic strips from the pages of **DWM** and its predecessors. **PAUL SCOONES** revisits the very best stories.

The Fifth Doctor's original comic-strip run amounts to just six stories, a fitting score for this cricket-obsessed incarnation. But that number belies the fact that the Fifth Doctor spanned the same length of time in comics as he did on television. The reason for the low number? Some of this Doctor's stories are exceptionally long, taking half a year each to play out.

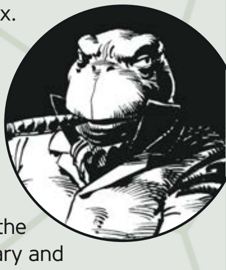
Determining the five best would be an exercise in picking a single story to exclude, were it not for later Fifth Doctor comics. Three further stories were added in 1994-95 when **Doctor Who Magazine** showcased past Doctors in the comics. In more recent times, the Fifth Doctor has appeared in IDW's *The Forgotten* (2008) and *Prisoners of Time* (2013), and in Titan Comics' *The Lost Dimension* (2017) and *The Many Lives of Doctor Who* (2018) – although these modern examples are perhaps not, strictly speaking, Fifth Doctor stories as they're framed within the context of larger multi-Doctor events.



The Fifth Doctor's introductory story ***The Tides of Time*** (*Doctor Who Monthly*, 1982) is exceptional in both scale and length. Over the course of seven parts the story veers from an English country village to vast maelstroms in space, as the Doctor is drawn away from a cricket match to deal with a universe-threatening crisis brought about by the demon Melanicus. Steve Parkhouse, who scripted the Fifth Doctor's entire original run, writes an audacious epic, encompassing virtual realities, time warps, cosmic engineering and complex revelations about the very nature of existence and determinism. Regular artist Dave Gibbons delivers a stunning series of illustrations, including depictions of Gallifrey that informed not only later comics but also the television series itself.

In contrast, ***Stars Fell on Stockbridge*** (*Doctor Who Monthly*, 1982) unfolds on a much smaller scale, involving the Doctor's first meeting with eccentric UFO hunter Max Edison, later to become a recurring character in the strip. Max joins the Doctor in his investigation of a derelict alien spacecraft that has drifted near Earth. The thrilling ghost story is effective as a standalone while establishing elements developed in a subsequent adventure. The claustrophobic confines of the spaceship are superbly illustrated by Dave Gibbons, marking his final contribution as the strip's regular illustrator.

4-Dimensional Vistas (*Doctor Who Monthly*, 1983) marked the programme's 20th anniversary by delving into the past to bring back both the Ice Warriors and the Monk. The comic rarely saw the Doctor encountering returning adversaries, so to have not one but two in the same tale was a special occasion. Evocatively illustrated by Mick Austin, the six-part tale features superb action sequences, involving intense battles with the Ice Warriors in the Arctic and culminating in a TARDIS pursuit through a surreal visualisation of the Time Vortex.



The Moderator (*Doctor Who Monthly/Magazine* 1983-84), illustrated by Steve Dillon, is unusual in that the focus is much less on the Doctor. Steve Parkhouse's darkly humorous tale is concerned instead with the eponymous armoured mercenary and his boss, the frog-like Josiah W Dogbolter. The Doctor is the victim of Dogbolter's greed and self-interest, as he's unwillingly drawn into a violent conflict that places him and his companion Gus in jeopardy, with ultimately tragic results. This story delivers a poignant conclusion to the Fifth Doctor's original run of comic-strip stories.

The Fifth Doctor and Peri visit 1930s Hollywood in ***The Curse of the Scarab*** (**Doctor Who Magazine**, 1995), a disturbing yet highly effective horror tale that forms a sequel of sorts to 1975's *Pyramids of Mars*. Alan Barnes' script is a love letter to classic horror films, and Martin Geraghty's illustrations convey visceral, disturbing scenes of grisly body horror.

What the Fifth Doctor's comic strips lack in quantity they more than make up in quality, with some outstanding adventures. **DWM**

Top left: A spread from *The Tides of Time* in *Doctor Who Monthly* issue 66 (1982). Story by Steve Parkhouse, art by Dave Gibbons.

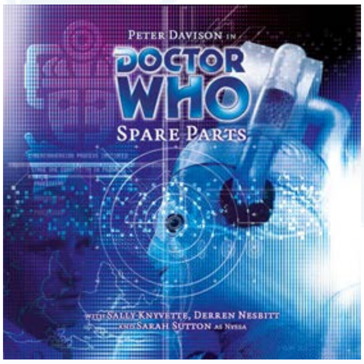
Above left from top: *4-Dimensional Vistas* from *Doctor Who Monthly* issue 81 (1983). Story by Steve Parkhouse, art by Mick Austin; *The Curse of the Scarab* from **Doctor Who Magazine** issue 230 (1995). Story by Alan Barnes, art by Martin Geraghty.

Above right: Dogbolter in *The Moderator* from **DWM** issue 86 (1984). Story by Steve Parkhouse, art by Steve Dillon.

Left: The Doctor and Max Edison in *Stars Fell on Stockbridge* from *Doctor Who Monthly* issue 69 (1982). Story by Steve Parkhouse, art by Dave Gibbons.

The Five Best AUDIO STORIES

MATT MICHAEL curates a list of audio highlights, including a classic that helped to inspire one of the Tenth Doctor's television stories.


Peter Davison in
Doctor Who
Spare Parts
with Sally Knyvette, Derren Nesbitt and Sarah Sutton as Nyssa

BBC
Doctor Who
A Full Cast Audio Drama
Warzone / Conversion

When Big Finish started to release *Doctor Who* audio plays in 1999, the Fifth Doctor drew a short straw. Unlike the Sixth and Seventh Doctors, he'd had a good innings on television with no obvious gaps in his adventures, or the sense of a life cut short and ripe for exploration. Plus, with neither Matthew Waterhouse's Adric nor Janet Fielding's Tegan on board, there was a sense the writers were playing on a sticky wicket. It wasn't until 2002 that Marc Platt hit a six with the release of ***Spare Parts***, a story that described the grisly origins of the Cybermen on the planet Mondas. Set during the convenient hiatus in Tegan's travels between *Time-Flight* and *Arc of Infinity*, the play focuses on the Doctor and Nyssa confronting the tragedy of Adric's death as they contemplate the creation of the monsters that killed him. It adds a personal horror to this riff on *Genesis of the Daleks* and was so impactful it became an acknowledged influence on the 2006 TV episodes *Rise of the Cybermen/The Age of Steel*.

Adric's death casts a shadow across many of the Fifth Doctor's audio stories. In 2019's ***Warzone*** by Chris Chapman, Tegan has rejoined the Doctor and Nyssa and they have a new travelling companion, the Roman freedman Marcipor. After inadvertently entering a cosmic Parkrun, the Doctor and Nyssa gradually uncover disturbing evidence of their old enemies the Cybermen, while Marc is badly injured with only Cyber conversion seeming to offer a chance for survival. This powerful play kickstarts a story arc that only concluded in 2021's *Nightmare of the Daleks*.

Back in 2008, Paul Magrs offered a very different account of Adric's fate. In ***The Boy That Time Forgot*** the Doctor and Nyssa come face-to-face with a version that escaped the freighter crash and has been living, increasingly embittered, on prehistoric Earth with only his badge for mathematical excellence to keep him warm. Like many of Magrs' scripts, this is playfully iconoclastic with established continuity, but it benefits from Andrew Sachs' excellent performance as an aged, skewed iteration of Adric.

On TV, the Fifth Doctor's last companion Peri Brown seemingly suffered the same fate as Adric. Her renaissance has been one of the unsung triumphs of the Big Finish range. In Nev Fountain's 2011 story ***Peri and the Piscon Paradox***, an older version of Peri is unexpectedly reunited with the Sixth Doctor. She's also brought face to face with her younger self travelling with the Fifth Doctor and battling an alien fish creature for the future of Earth. While extremely funny, this is also a poignant experience as the careworn Peri considers the teenager who left Lanzarote for adventures in time and space, and similarly gives the audience a chance to compare the sweet Fifth Doctor with his more assertively acerbic future self.

The same could be said for 2016's ***Cold Fusion***. The Fifth Doctor is finally back with his original team of Adric, Tegan and Nyssa – and also the Seventh Doctor with his post-television companions Chris and Roz, a pair of space police from the year 3000. Set on an ice planet with a tiny strip of inhabitable land around the equator, the story delves into Time Lord mythology and the Doctor's ancient secrets in a way that's likely to appeal to anyone who has enjoyed the TV series' Fugitive Doctor storyline. An extended running time and a plot that highlights the Seventh Doctor's regret about the fate that awaits Adric make this one of the most rewarding audio stories. **DWM**

Doctor Who
Classic Doctors • Brand New Adventures
Peter Davison & Sarah Sutton in
The Boy That Time Forgot
by Paul Magrs
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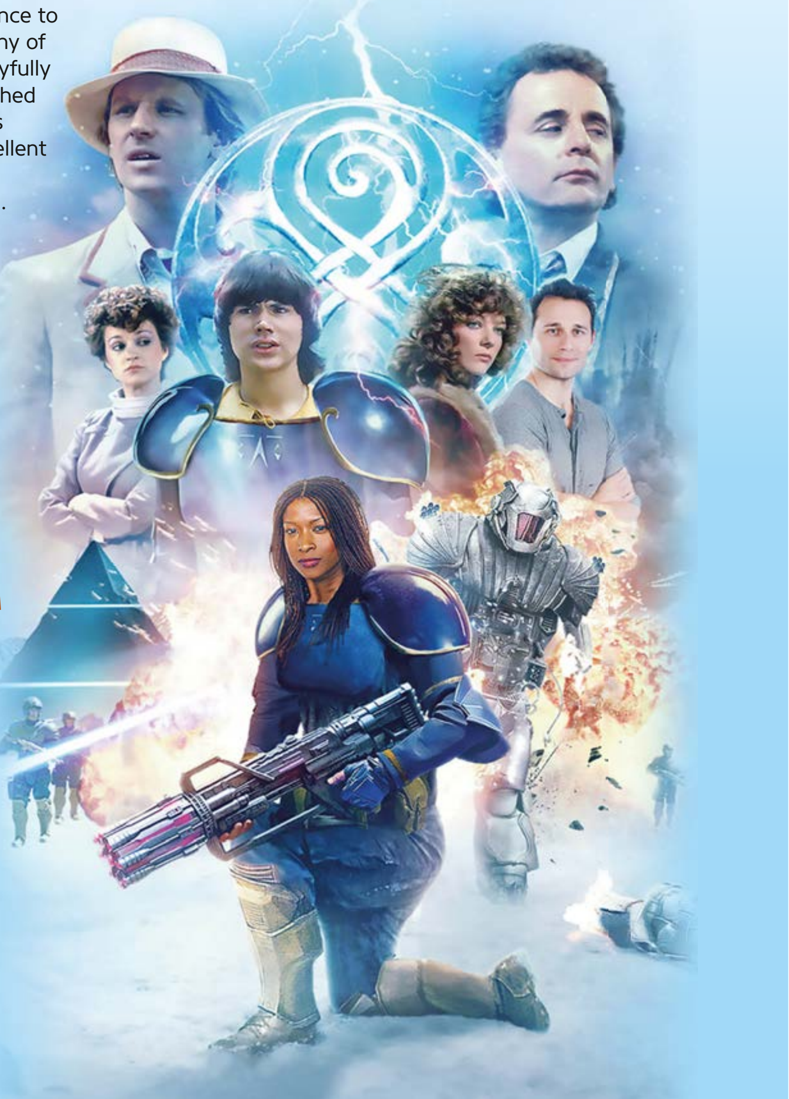


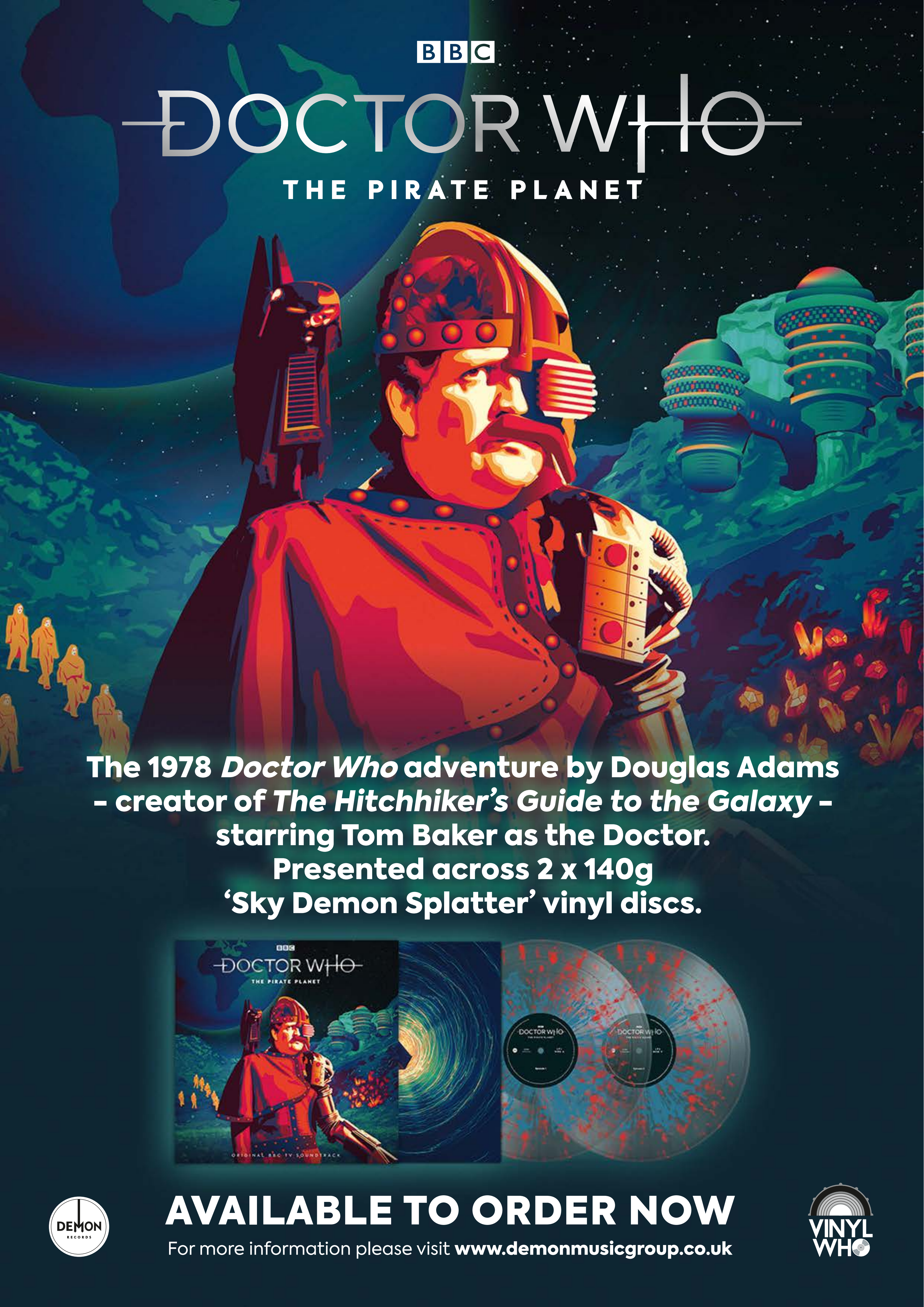
Top left: *Spare Parts* (Big Finish, 2002).

Top right: *Warzone/Conversion* (Big Finish, 2019).

Right above: *The Boy That Time Forgot* (Big Finish, 2008).

Right below: *Peri and the Piscon Paradox* (Big Finish, 2011).

Far right: Tom Newsom's cover art for *Cold Fusion* (Big Finish, 2016).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THE TRIP OF A LIFETIME

In the concluding part of **PAUL KIRKLEY**'s interview with **MATT STREVENS**, the outgoing executive producer teases the remaining Thirteenth Doctor Specials and explains why he's proud to have been "a little part of history".

When Doctor Who Magazine catches up with Matt Strevens over Zoom in January, it's not the recently broadcast New Year's Day Special that's on his mind, nor the Thirteenth Doctor's upcoming final adventures. No, it's the Fifth Doctor's debut story, from way back in 1982.

"It was the 40th anniversary of the first episode of *Castrovalva* the other day," says Matt. "I'd grown up with Jon Pertwee and Tom Baker, and by the time Peter Davison took over, I was 13. So I wasn't a kiddie kid any more. But actually, Peter was *my* Doctor. Because it was *my* show. No one else in my family watched it then, so I watched it on a little black-and-white portable.

"And he was young, so I felt a certain ownership of the Doctor. Then cut to 40 years later, and there I am, sitting in the back of an SUV with Doctor Who [Jodie Whittaker], who's recording a video message for my young nephew's birthday..." He shakes his head. "It's one of those moments when... you've kind of arrived, haven't you?

"And then there was being in meetings where I got to help inform things like the design of the *Doctor Who* logo, and the sonic screwdriver, and have commentary on the Doctor's costume... To have someone asking your opinion about the shade of blue on the TARDIS, and whether we should do a black notice or a white notice on the door... Those things are just Willy Wonka, Golden Ticket moments. It's very easy to forget those, with the day-to-day, full-on job. So it's really important that I remember them."

Another 'pinch yourself' moment was when Matt joined Jodie and showrunner Chris Chibnall for the US launch of their debut story, *The Woman Who Fell to Earth,* at the New York Comic Con. "As part of that, there was a screening at Madison Square Garden. So we had to go on stage and say, 'Hello Madison Square Garden!'" He laughs at the memory. "That was the first time we'd seen the episode with an audience. It's moments like that, and San Diego Comic-Con, when you go, 'This is something beyond a TV show...'

"To be a custodian of something like this is such an honour and a privilege," he adds. "It's a bit like being involved in James Bond. You become a little →

Above: Peter Davison as the Fifth Doctor in *Castrovalva* (1982).

Right: Matt Strevens, Mandip Gill, Jodie Whittaker, Tosin Cole and Chris Chibnall at San Diego Comic-Con in 2018.
Photo © Stephen Barber.

Opposite page: *Doctor Who*'s executive producer Matt Strevens in 2018.

POLICE TELEPHONE
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> "TO BE A CUSTODIAN OF SOMETHING LIKE THIS IS SUCH AN HONOUR AND A PRIVILEGE."

MATT STREVENS

Right above: Vinette Robinson as Rosa Parks in *Rosa* (2018).

Right below: Annabel Scholey as Claire Brown in *Village of the Angels*, Chapter Four of *Flux* (2021).

Below left: Professor Jericho (Kevin McNally) in *The Vanquishers*, Chapter Six of *Flux*.

Below right: John Bishop as Dan and Craige Els as Karvanista in *Flux*.

→ part of history. Just for a short time, I've been part of a British cultural icon."

If pushed, what would Matt choose as his favourite stories from the past three series? "For me, *Rosa* [2018] was so special for all sorts of reasons," he says. "Not just the subject matter, but also on a production level. It was the first time the show had gone somewhere like South Africa [doubling for Montgomery, Alabama in 1955], to get that bigger production bang. We weren't sure if it was going to come across on screen. But it just looked incredible. Being out there with the crew, and the lovely Vinette [Robinson] playing Rosa… it's a wonderful memory.

"And the other one is *Village of the Angels* [2021]. I just thought it was a really complete, perfect episode. It also had a wonderful guest cast, with Annabel Scholey and Kevin McNally – it was just an acting masterclass. And it set up that whole informal companion gang of Jericho, Yaz and Dan that ran for a couple of episodes. I really loved that."

According to Matt, it's the people – the *Doctor Who* fam, if you will – that he'll miss most about the job. "People always say this about their own shows, of course they do, but the team that make *Doctor Who* are phenomenal – and it's a great testament that, even after a full year of filming [on Series 13], we all still got on!

"The friendships I've made is the most important thing I'll take away from all this. I know for Jodie, that's the hardest thing for her to leave. I said to her, 'Look, knowing the way *Doctor Who* works, at some point in the future, some future showrunner, or Big Finish, will knock on your door and go, 'Will you don the grey coat again?' And she said, 'Yeah yeah, but it's not about that, it's about the fact *this team* will never be together again.'"

While cast and crew may have had a parting of the ways, for the rest of us, the curtain won't come down on the Thirteenth Doctor's era until the autumn. What can Matt tell us about the adventures still to come?

"The next Special, *Legend of the Sea Devils*, is a chance for all the design

AFTER THE FLUX

"What was great was that people really seemed to enjoy the hooks," says Matt, of the giddy online buzz that followed each episode of last year's *Flux*, when *Doctor Who* was regularly trending at the top of Twitter. "Chris really enjoyed writing those cliffhangers. Certain episodes – like *Village of the Angels* – just worked on every level, but every episode earned its place. We took some risks – a lot of people found Chapter Three (*Once, Upon Time*) quite out there, but I really loved the boldness of that episode.

"And John Bishop has gone down really well – people really took Dan to their hearts. I think this series has given us a number of characters I would love to see come back – and I'm talking just as a fan. I have no idea what plans they've got. Jacob Anderson and Thaddea Graham as Vinder and Bel? Yes please. And who didn't love Craige Els as Karvanista? If ever there was an oddball cop-style show waiting to happen, it's Karvanista and Dan doing a sort of *48 Hours*…"

Many fans also had their hearts set on a spin-off for Kevin McNally's quietly heroic Eustacius Jericho – until Chris killed him off. "Well, with *Doctor Who*, you never know," says Matt, smiling. "Marvel have proved that – they've killed characters off and then given them a whole series…"

> "THE NEXT SPECIAL, *LEGEND OF THE SEA DEVILS*, IS A CHANCE FOR ALL THE DESIGN DEPARTMENTS TO TOTALLY SHOW OFF."

departments to totally show off," he says. "We built these massive, full-size galleon ships in the studio, the costumes are exquisite – John [Bishop] had great fun dressing up as a pirate. And Chris [Chibnall] is a superfan, as we know, so for him it was really important that we did the Sea Devils justice. He was really keen to stick close to the classic design.

"It's a bit of a swashbuckler," he adds. "It's the last 'regular' adventure story before you go into the machinations of a regeneration story."

The latter was a special request by BBC bosses. "When they approached Chris, saying 'We'd love you to do one more – we know the production schedule's really tight, but what do you think about doing a Special for the centenary of the BBC?', it was a no-brainer," says Matt. "The final story is a massive, feature-length epic – it was huge to shoot – with lots of surprises for fans of all ages. Jodie gets a really good send-off. I think it will push everybody's buttons. And the fact the BBC asked us for it to be part of their centenary celebrations – I think that just underlines the iconic nature of the show."

As for the future beyond *that*, with Russell T Davies returning to the helm of the TARDIS, Matt is looking forward to being that kid in front of the black-and-white portable again. (Not literally, of course – he's got a big colour telly now.) "I can go back to being a fanboy punter, and that's fantastic," he says, grinning. "I don't know who the next Doctor is – I'll find out when you find out. We've all got our theories, but knowing Russell – who is a genius, it's a well-worn word, but he is – he's going to do something that we can't predict.

"Jodie's also very excited about who the next incumbent of the TARDIS is," he adds. "There's that great thing, I think, of being able to hand the baton on. That's lovely for each actor who plays the part – you're a custodian and, like all of us who make the show, you want to make sure you've left it in a good enough place to continue."

Would Matt dare to venture any advice to those incoming newbies, Russell, Julie Gardner and Jane Tranter? "Well, they said to us when we got it, 'Don't break it' – I don't think there's any chance of Russell doing that," he laughs. "I've been friends with Russell since I was blessed to work with him on [the 2015 Channel 4 drama] *Cucumber*, and I remember him saying to me, '*Doctor Who* is a full-on show, but enjoy it – enjoy the ride.' Obviously he enjoyed the ride so much, he's bought another ticket. He's bought the theme park, so he can go on all the rides!

"I think that's brilliant. And [production company] Bad Wolf – wow, what a success story. All power to them. What's lovely for me is that we hand it on. As *Doctor Who* executive producer, that's all you want, to be able to say: 'There you go.' It meant a lot to Jodie to know that she would regenerate – it's lovely to pass that on. So have fun, Russell. Don't break it!" **DWM**

Above: A familiar foe in the forthcoming Special, *Legend of the Sea Devils* (2022).

Below: Matt and Jodie Whittaker on location in South Africa for *Praxeus* (2020).

Invasion Plans

Spencer Chapman, who died in January aged 84, designed the 1960s productions *The Dalek Invasion of Earth* and *The Space Museum*. In this previously unpublished interview conducted in July 1995, he told **PHIL NEWMAN** about the challenges he faced – and an intriguing special effect that was never seen.

After early success as a child soprano and actor, Spencer Chapman was only 14 when he starting training in Illustration and Theatre at Hornsey Art School. By the time he was 19, he'd decided on a theatrical career. He spent several years working as a designer at Farnham and other repertory theatres around England before finally securing an interview at the BBC.

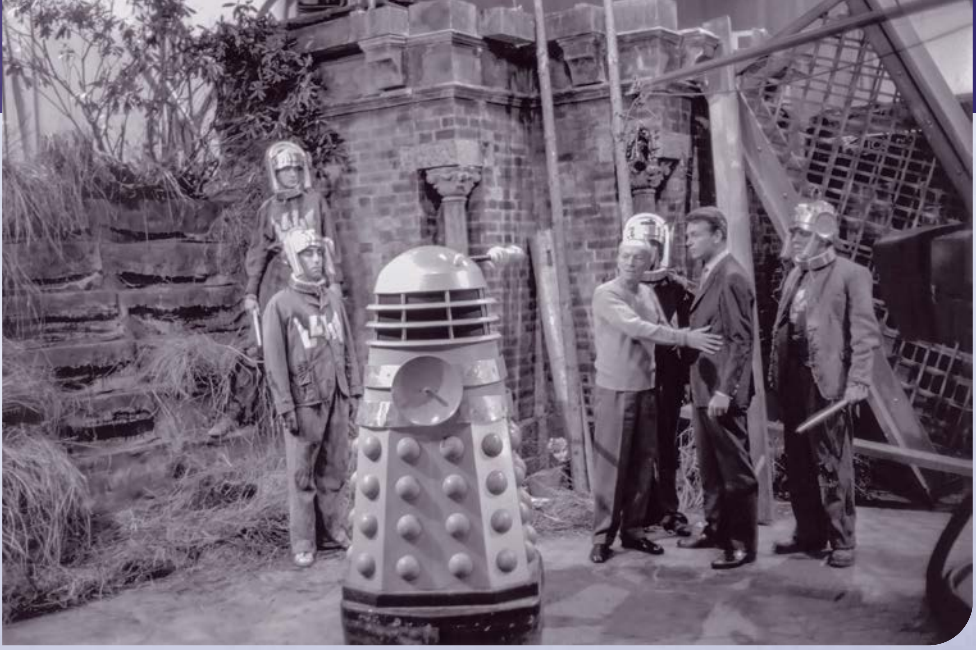
"I was offered a job as a trainee production buyer and was going to take it," he recalled, "but I met Dick Levin, the BBC's Head of Design, who said, 'You're too good for that. I'm going to have you as a designer, but you'll have to keep looking in the press. If you keep looking enough, I'll know you're interested enough!' At the end of 1962, a friend phoned and said, 'Did you know there's an ad in *The Guardian* asking for trainee designers?' I wrote in and I got the job on 14 February 1963.

"Levin's great project was to bring together artists, sculptors, painters and lithographers with textile, dress, industrial and interior designers, plus some from film and theatre. I was one of six trainees and was given over to Freddie Knapman to work on *Z Cars*. I was allowed to design one set for each show, until eventually he allowed me to design my first whole episode at the end of 63. I was then was put into a group next door to Ray Cusick, who'd just been put on this new programme, *Doctor Who*. I was given some of the Daleks to draw up as his assistant, because he had to draw these things very quickly."

Less than a year later, Spencer would be asked to design the Daleks' much-publicised second story, *The Dalek Invasion of Earth*, which was the most ambitious *Doctor Who* serial to date.

Above: Designer Spencer Chapman pictured on 13 July 1995. Photo © Phil Newman.

Below: Chapman was on Westminster Bridge in the early hours of Sunday 23 August 1964, when this iconic photo was taken to publicise *The Dalek Invasion of Earth*.



"Yes, it was quite big for the time," Spencer confirmed. "There were a lot of sets. Verity Lambert was the producer and I remember her saying, 'We're going to spend more on this than any other production...' I think my budget was £350 an episode. We moved from Lime Grove into a bigger studio at Riverside, so I was given much more space. I made the flying saucer as big as possible – it covered over a third of the studio floor – but I had to hand over the special effects. I was pretty disgusted with how they looked, but they were given no money. It was 'Put a flying saucer on a piece of string and shoot it!'"

The Dalek Invasion of Earth featured the series' largest location shoot thus far, prompting Spencer to make a few alterations to the Dalek props themselves.

"We had mini-tricycles built into the Daleks so we could move faster on location, but they were taken out for the studio recording and slightly bigger castor wheels were put in. I thought they needed to have some form of communication, so it seemed a logical thing to add the saucer on the back. I also gave them a higher bumper; hovercraft technology had just come in, so I thought I'd give them that sort of feel. I coloured some of them differently too.

"Filming in London was great fun," Spencer recalled. "We had to do it all very quickly on a Sunday. Shawcraft [the prop and model-making company] turned up with the Daleks and I cycled one of them myself. After we'd done the Trafalgar Square sequences, we decided to pedal them down Whitehall to the Cenotaph. When we got to Westminster Bridge, this guy drove up beside us, did a double take, then just left his car and ran away! We also shot a few bits in the old White City underground

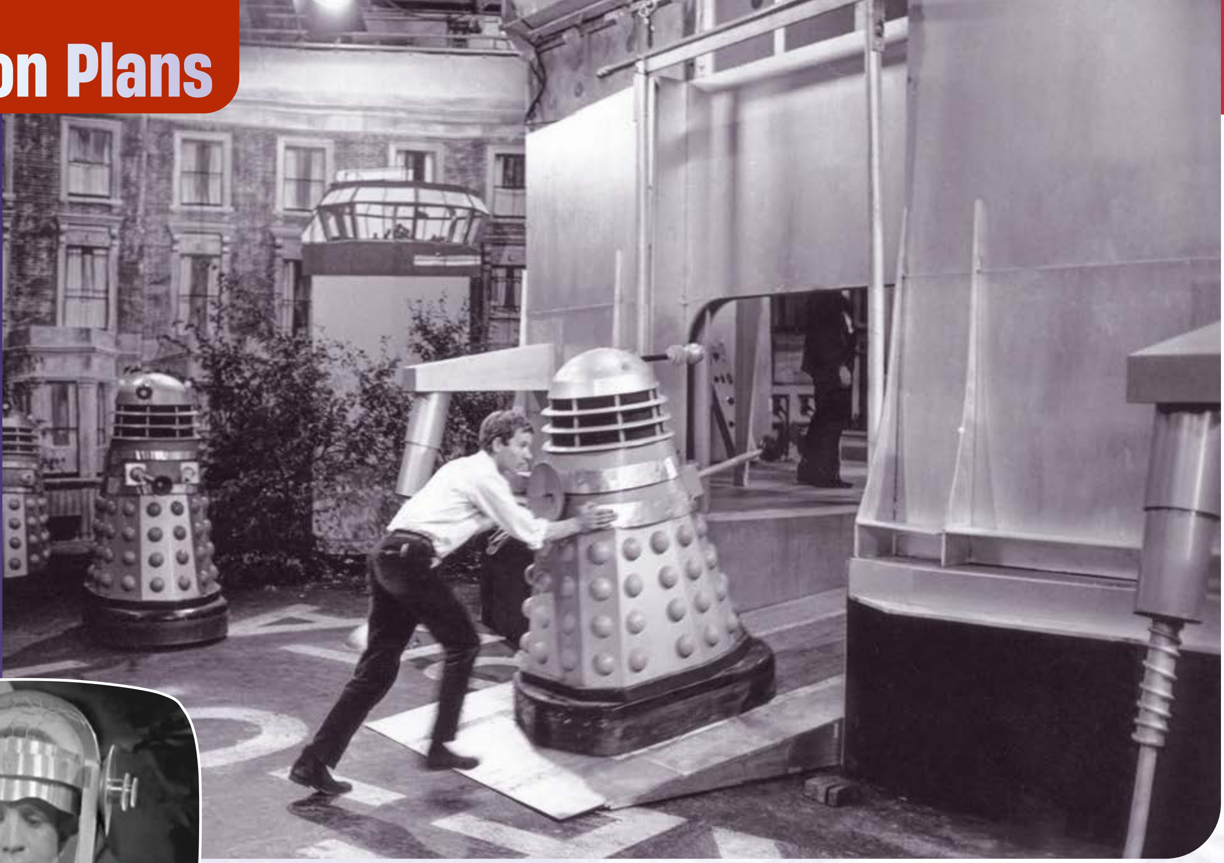
→

Above left: A rehearsal shot of William Hartnell (as the Doctor) and William Russell (Ian Chesterton) from *The Daleks*, the second episode of *The Dalek Invasion of Earth*. As well as the set, Chapman designed the Robomen's helmets and the modifications to the Dalek props.

Top right: A Dalek saucer flies over London in the first episode, *World's End*. Chapman was disappointed at the quality of this model shot.

Above right: Daleks patrol Trafalgar Square in the third episode, *Day of Reckoning*.

> ***"When we got to Westminster Bridge, this guy drove up beside us, did a double take, then just left his car and ran away!"***



Right: A Dalek prop is helped up the ramp of the flying saucer during production of the second episode at Riverside Studios on 25 September 1964.

Below inset from top: A Roboman (Martyn Huntley) in the fourth episode, *The End of Tomorrow*; Daleks at London's Albert Memorial in the third episode.

→ station, which hadn't been in use since before the war.

The London filming also featured a distinctive form of Dalek graffiti. "I'd worked out this design and cut a stencil," said Spencer. "The idea being that everything 'robotised' had this insignia on it; we used it on the helmets too. We experimented with Meltonian white shoe polish, which had this foam applicator pad, and found it would wash off, so I went round stencilling these things on the Trafalgar Square lions and monuments. Of course, once we tried to get the stuff off, it wouldn't budge, so we ended up desperately scrubbing at it for the rest of the day! The police were furious. Although we were doing this early on a Sunday morning, when it was quietest, there were still people roaming about after a Saturday night in town. We turned up around 4.30am and there were guys, stoned out of their minds, coming up to the Daleks. 'Oh man, this is real cool!'"

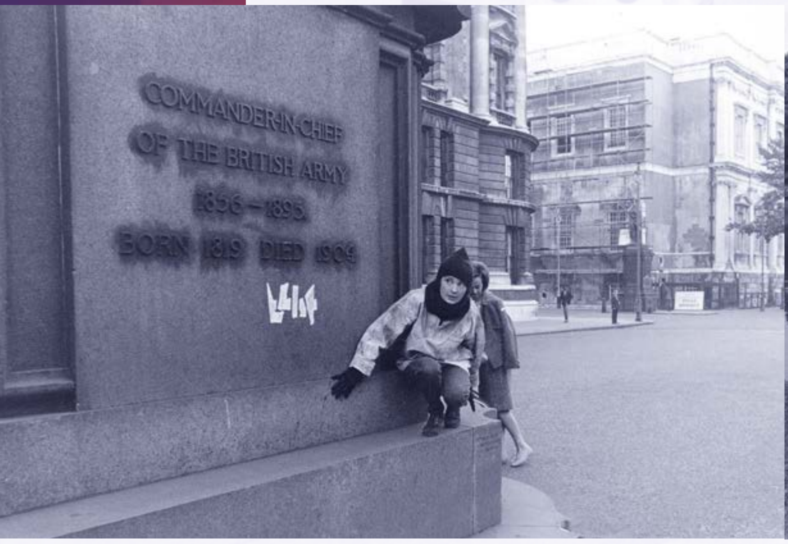
Spencer also recalled the memorable shot of a Dalek rising out of the Thames for the first episode's cliffhanger. "I built a simple scaffold ramp for the Dalek, which we helped by pulling it up with a bit of cable. But it was more complicated than one would think, because in those days the Thames was considered a very bad place. I think both the Roboman actor who fell down [Kenton Moore] and the guy inside the Dalek had to go to hospital immediately afterwards. The Dalek guy was OK, but the other did actually have his stomach pumped out, I think. It was quite a dangerous thing to do."

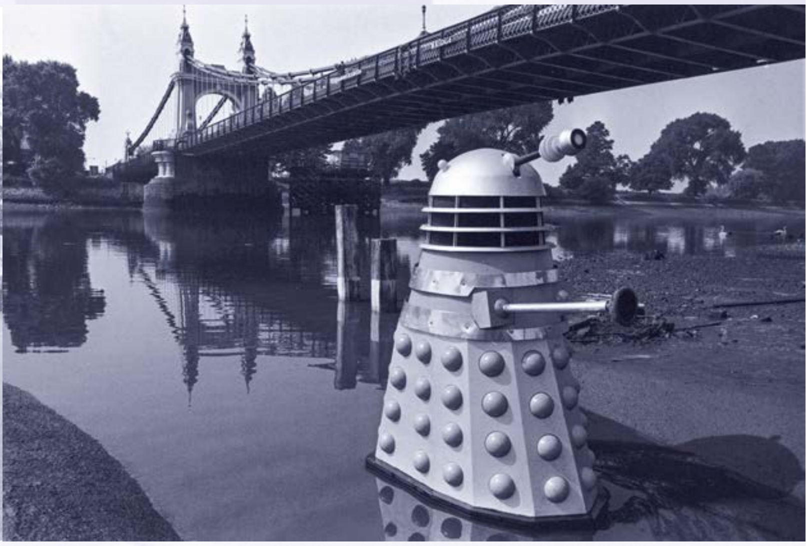
> ***"We had to have something to get the Daleks up and down! If we'd had blue screen in those days, I'd have hovered them up."***

Spencer also recalled a scene that was abandoned. "I filmed an 'open the top and look down' shot inside a Dalek with Bernard Wilkie [the Visual Effects Depaertment's co-founder]. We basically put a mixture of spaghetti, porridge, bits of old rubbish, solvents, dyes and Polycell paste into a large bowl, mixed it all up and put green jelly on it. Underneath all that, we attached the bladder from

Below left: Jenny (Ann Davies) and Barbara (Jacqueline Hill) evade the Daleks in episode three. Note the stencilled 'Dalek graffiti' on the Cenotaph.

Below right: A Dalek emerges from the Thames in the cliffhanger to the first episode.





Designs for Life

Paul Chapman reflects on his father’s legacy.

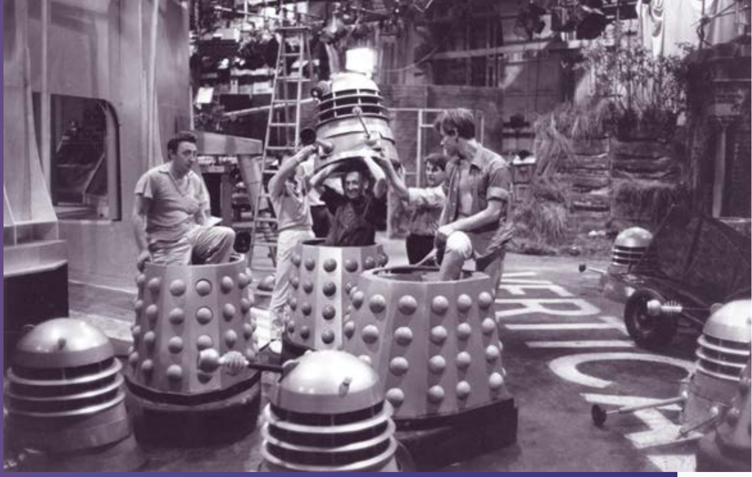
Doctor Who has been a part of my life ever since Dad took me to Ealing Film Studios when I was three years old. When a four-foot headless Dalek approaches you, it’s not something you forget. It scared the willies out of me! I remember if a book or magazine came out with something about Dad in it, I’d show him. It didn’t happen often, but the funny thing was when someone I was working with said, “I spent all of last night reading about your dad!”

Describing my father is difficult, but one word I’d use is ‘pioneer’. A lot of what he did in the 1960s was being done for the first time. Other things are more personal. He cared about people. He was someone you could stand by. When I went freelance, I was never late for an interview because I was always told it’s rude to be late for any meeting. That’s the sort of thing he instilled in me. A few things used to annoy the hell out of him, like if people moaned about sets wobbling – because no matter how little money they gave him, he always went to great efforts to ensure his sets *didn’t* wobble.

My love of models comes from Dad, because whenever he would design a set he’d always build a model and I would sit there watching him. It’s ironic really, because he gave me my first model railway when I was eight – but he never had time to build it!

Like a lot of skilled people, I don’t think he got the recognition he deserved. He’d got his Fellowship from the Royal Television Society, the Chartered Society of Designers and eventually BAFTA, but good design is something you don’t always notice. He may not have had awards, but he *did* have a lot of respect from people. And you could see that from the volume of comments that came through when I posted the news about his death online.

Paul Chapman was speaking to Phil Newman.



inside a football to a pump, so that the whole thing throbbed. But once we shot it, everyone decided this pulsating mess was far too horrific for kids, so it was cut. I don’t think there are any photographs of it, but I remember doing it.

“In studio, the most peculiar thing to happen concerned the ramp we’d built to bring the Daleks in and out of their saucer. One of the Robomen was supposed to pick up the Doctor and carry him down this ramp. There had been lots of chat about it. The actor was told by the floor manager that he had to be careful, because when you run down something fast your rhythm can change. Of course, he did exactly that, and three-quarters of the way down he lost his footing and fell with Bill Hartnell in his arms. This took Bill out for the week, so we had to shoot the next episode without him. He was furious, blaming everybody. I was told it was my fault for designing it! I said, ‘We had to have *something* to get the Daleks up and down!’ If we’d had blue screen in those days, I’d have hovered them up, you know? But we had nothing but string, sealing wax and bits of old tape!

“One day, a group from Chad Valley Toys came into the studio and started taking photographs of my designs – and I got quite narked. Verity took me aside and said, ‘Look Spencer, you’ve got to put up with it because we’ve done a deal.’ I was more annoyed because nobody had told me. It was a strange situation, because I designed the Robomen’s head-dress, something the costume designer would usually do, and they were coming in to do drawings of it for a toy version. They were also keen to do a spinning-top based on the spaceship.”

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Spencer would design just one more *Doctor Who* story, 1965’s *The Space Museum*. “That’s what in theatre was called a potboiler, ie: you didn’t spend much as you were saving for the next big one. So apart from building a rather strangely shaped thing and some cabinets, we reused bits and the rest was a load of old rubbish we brought in for the day. And that was goodbye to *Doctor Who* for me, because immediately after that I went on to *The Forsyte Saga* [1967].

“But I was very lucky. I got some lovely shows to do. After the *Saga*, I did *Vanity Fair,* the very first colour serial, then *The First Churchills*, various *Plays of the Month* and *Theatre 625*s – plus shows I really loved doing, like *Clochemerle* and *Roads to Freedom* – until I left in 1975. They were great times working at the BBC, with a wonderful atmosphere and camaraderie. We were able to break every sort of rule. But I wasn’t alone. I think we did a lot of good during the 60s, I really do. Most of us, including people like Ray Cusick and Barry Newbery, created what is now called ‘television’. They were the very best years. A golden age.”

So how did Spencer regard his *Doctor Who* work, 30 years on?

“Well, my son Paul seems to get mileage out of it; he grew up with *Doctor Who* really. But it’s on my CV and showreel even today because, along with *The Forsyte Saga*, they’re still the two programmes people relate to. When you talk about what you’ve done and you say ‘I did a *Doctor Who*’, even the youngsters recognise it.” **DWM**

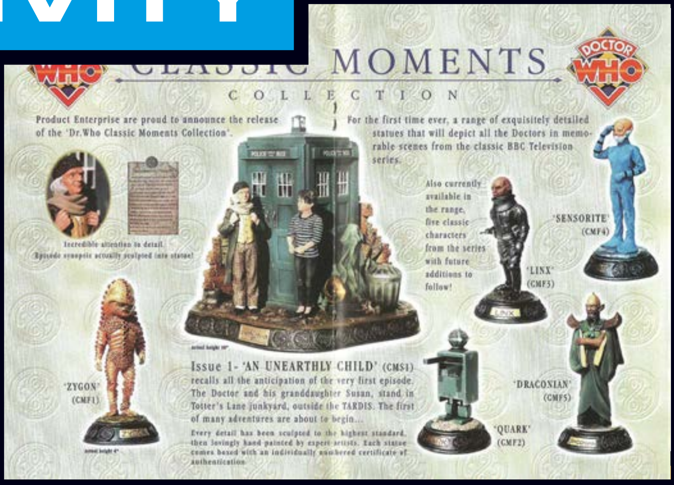
Above left: Spencer Chapman’s son, Paul.

Above right: Dalek operators on the saucer-landing set built at Riverside for episode two.

Left inset from top: *Radio Times* covers featuring two BBC dramas designed by Chapman: *Vanity Fair* (1967) and *Clochemerle* (1972).

Below: Vicki (Maureen O’Brien), Barbara and Ian examine a futuristic device in the first episode of *The Space Museum* (1965).

COLLECTIVITY



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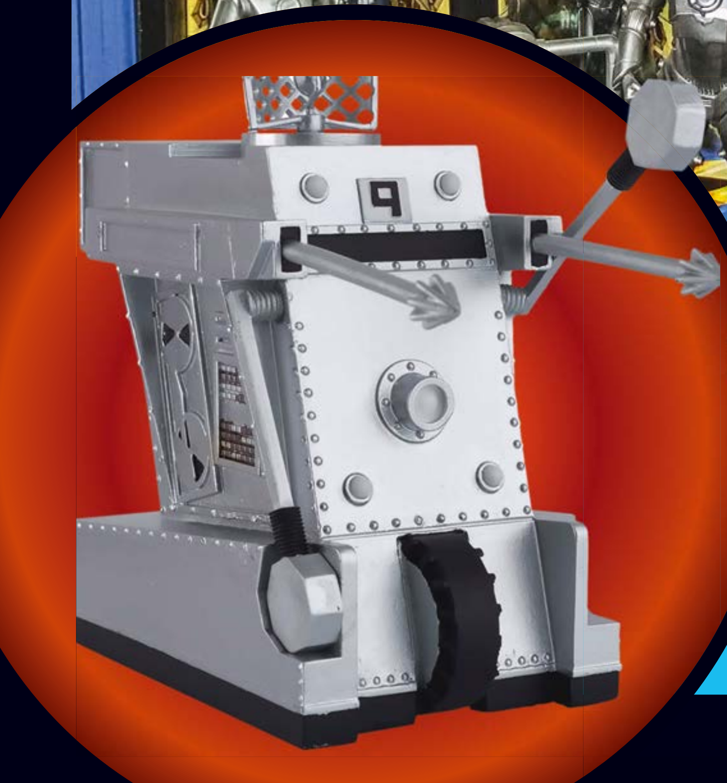
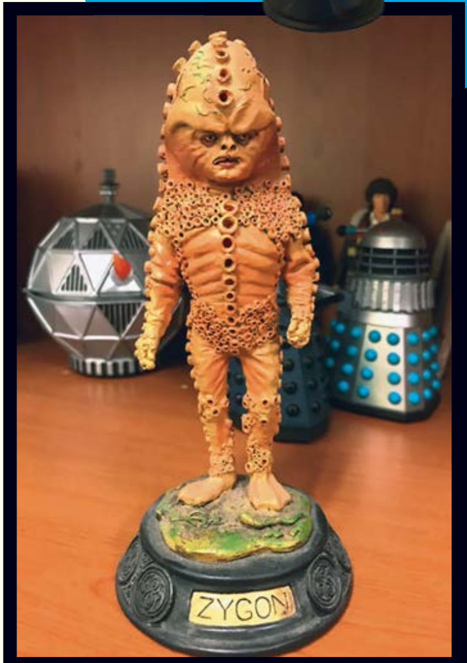


Figurines

A number of licensees specialise in collectables that look like action figures, but are actually quite different. JAMIE LENMAN discovers why some fans prefer their *Doctor Who* figures with less articulation.



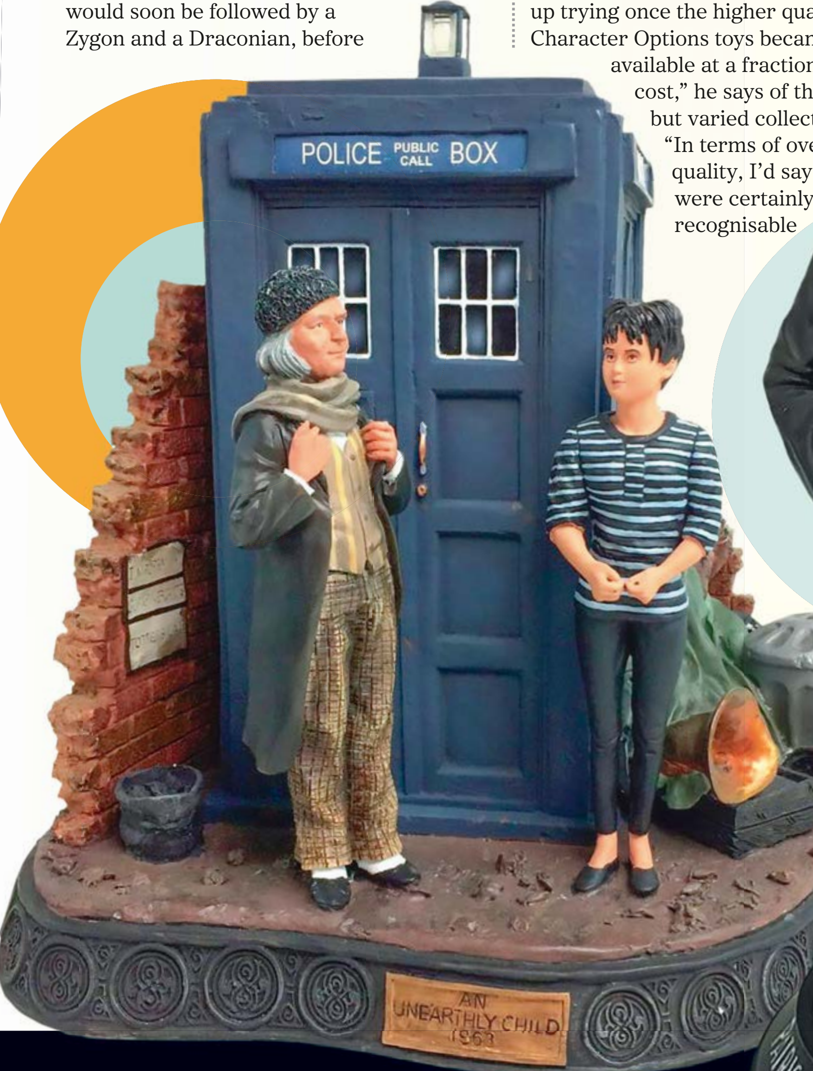
Doctor Who-themed toys and action figures have been on the market since the mid-1960s, but it's fair to say that, back then, on-screen fidelity wasn't always the manufacturers' chief concern. Wonky Daleks, dodgy Cybermen and questionable robo-dogs all have their own kitsch sort of charm, but collectors across the globe still craved something a little more accurate.

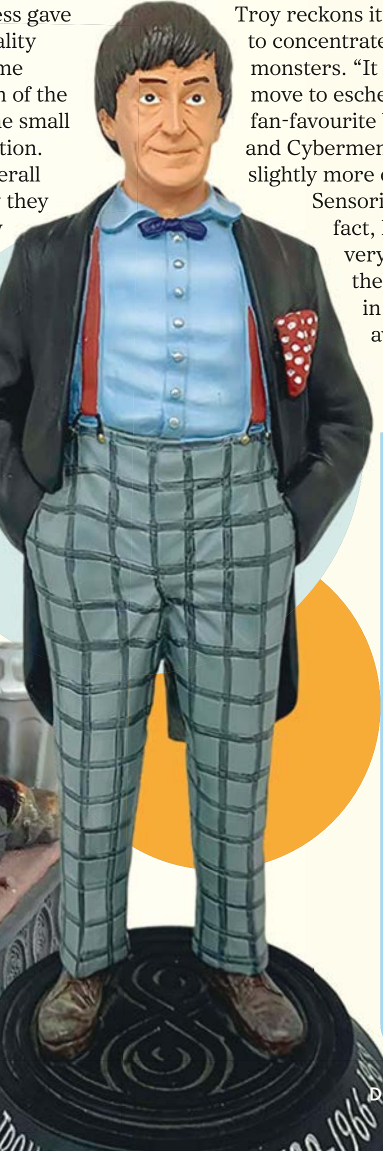
Many rejoiced, then, when Product Enterprise launched their impressive range of models and dioramas in 2001. "When I stumbled across the Product Enterprise statue of [Sontaran] Linx I was captivated," says Andrew McDonald, a postman and writer from Coventry. "This would soon be followed by a Zygon and a Draconian, before my parents bought me the holy grail of the *An Unearthly Child* statue."

Depicting the First Doctor and Susan standing outside the TARDIS (next to an old tarpaulin and a rubbish bin!), this diorama is indeed a thing of beauty, and is now highly sought after. A second diorama, based on a scene from *The Tomb of the Cybermen*, was released in 2002, but sadly plans for a third (rumoured to have been based on *Day of the Daleks*) were abandoned when the line folded.

Troy Wood from Sacramento believes the game was up for Product Enterprise when Character Options began their line of classic *Doctor Who* action figures in 2005. "Those statuettes were quite expensive (doubly so, ordering from America), so I didn't have much luck tracking them down at a price I could afford, and more or less gave up trying once the higher quality Character Options toys became available at a fraction of the cost," he says of the small but varied collection. "In terms of overall quality, I'd say they were certainly recognisable for what they were, but Character Options had them beat in terms of both detail and screen accuracy." Looking back, Troy reckons it was a smart ploy to concentrate on the more B-list monsters. "It was probably a wise move to eschew the obvious fan-favourite baddies like the Daleks and Cybermen, in favour of the slightly more obscure Zygon, Quark, Sensorite and Draconian. In fact, I think these were the very first versions of any of these figures we'd seen in a commercially available form."

For Dave Knill, another postman →





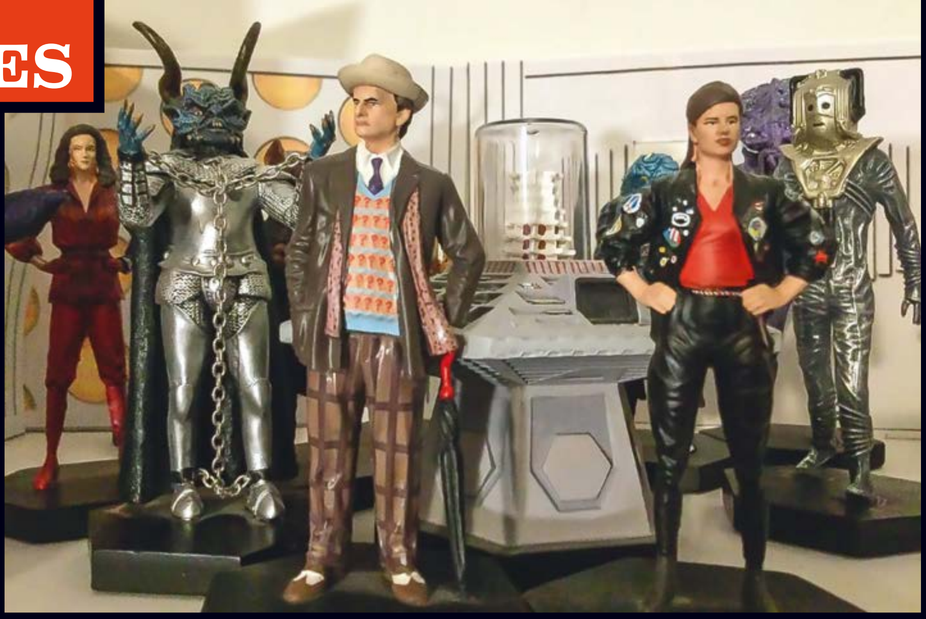
Opposite page, left to right, top to bottom: Dave Knill's collection of figurines. Photos © Dave Knill; an advert for Product Enterprise's first range of figurines; the box for the Welcome Aboard model kit by Airfix; an advert for the Eaglemoss Hero Collector range; the Eaglemoss figurine for *The War Machines* (1966); the Eaglemoss Sixth Doctor figurine; a close-up of Harrop's Troll Doll figurine from *Terror of the Autons* (1971).

Top right: A Cyberman bust by Cards Inc.

Above right: A Zygon figure by Product Enterprise. Photo © Troy Wood.

Far left: Product Enterprise's statue of the Doctor and Susan from *An Unearthly Child* (1963).

Left: Product Enterprise's figurine of the Second Doctor.



> **“For reasons of tight budget and limited space, I mainly keep to the McCoy era.”** Simon Fox

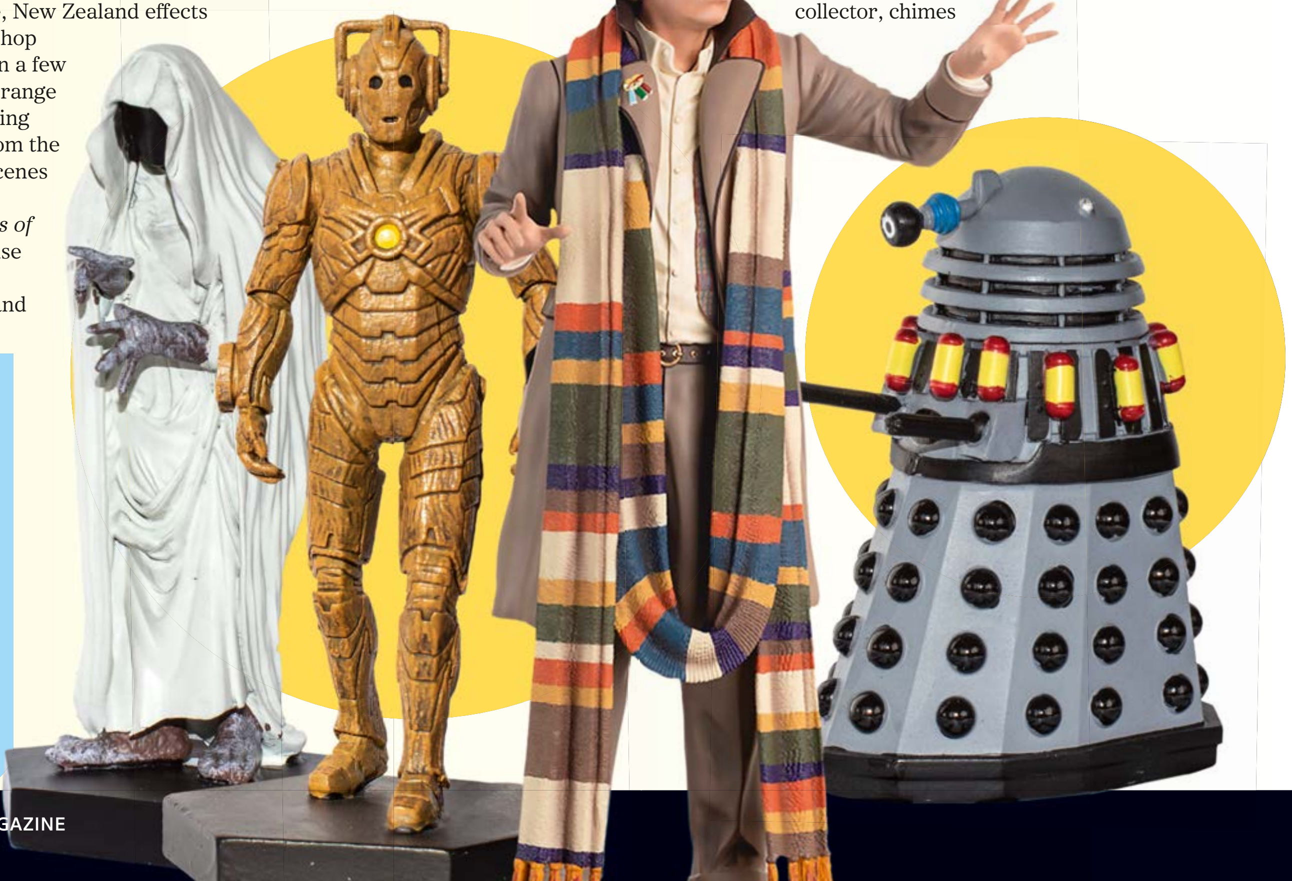
→ (this time from Dewsbury), it’s the dioramas that made Product Enterprise stand out. “I really like these, as they really capture a moment from each of the stories they’re from: the TARDIS arriving in Totters Lane, the Cybermen bursting from their tombs,” he says. “These came from a time when there weren’t too many figures or other collectables around, so I eagerly purchased them. It’s just a shame they never went further.”

Luckily for Dave, New Zealand effects house Weta Workshop picked up the baton a few years later, with a range of dioramas depicting seminal set-ups from the series, including scenes from *Terror of the Autons* and *Genesis of the Daleks*. “Because of my love of the Tom Baker years and particularly those early seasons, it won’t come as much of a surprise that the Fourth Doctor wrestling Davros’ arm is a personal favourite of mine,” says Dave, grinning.

In the years since the show’s return, the sheer volume of *Doctor Who*-related figurines (and indeed *Doctor Who*-related everything) has exploded, with Eaglemoss’ Hero Collector line being the most expansive. Launched in conjunction with the show’s 50th anniversary in 2013, the Eaglemoss range of 1:16 scale polyresin statuettes now numbers in the hundreds and shows no sign of slowing down.

“I’ve been collecting the Eaglemoss figures since the very start,” says Brandon Arthur, a senior analyst from South Wales. “It’s tough to try and pick a favourite. Some standouts are definitely the Anne Droid figurine, as that’s just so ludicrous. The War Machine is also an outstanding recreation, and one that probably looks the most impressive. Also, I think the upcoming release of the Twelfth Doctor in Davros’ chair is just incredible. I can’t wait to get my hands on that.” With so many figures in the range, surely lack of space is an issue? “I currently have 91, although I would love to keep expanding the collection,” says Brandon. “If I run out of room – something I’ve feared on numerous occasions – I always seem to make more, with some shuffling around and room reorganisation.”

Simon Fox from North Yorkshire, another Eaglemoss collector, chimes

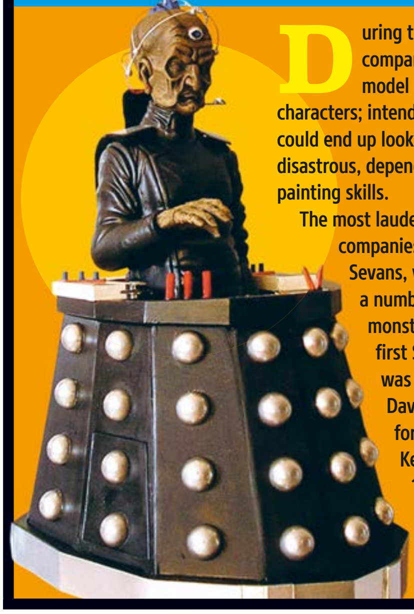


Top left: Dave Knill with his Ice Warrior figurine. Photo © Dave Knill.

Top right: Simon Fox’s collection of Eaglemoss Seventh Doctor-era figurines. Photo © Simon Fox.

Right: Examples from the Eaglemoss Hero Collector range: The Veil from *Hell Bent* (2015), the wooden Cyberman from *The Time of the Doctor* (2013), a Fourth Doctor ‘mega’ figurine, and a Dalek from *Destiny of the Daleks* (1979).

PLASTIC FANTASTIC



During the 1990s a number of companies produced Airfix-style model kits of various *Doctor Who* characters; intended for self-assembly, they could end up looking stupendous or disastrous, depending on your painting skills.

The most lauded of these companies was Sevans, who released a number of classic monsters. "My first Sevans model was the original Davros, which I got for Christmas 1993," says Jon Kearey. "I would only have been 13 years old at the time, so the instructions did look very complicated, especially the very detailed instructions on how to paint his head to make it look realistic." Dave Knill remembers tackling these sets, too: "They weren't easy to put together, but with a bit of patience they could look really stunning. And when painting them, you could put your own stamp on these foes."

In addition to Sevans, Comet produced three DIY model kits of the Second, Third and Fourth Doctors – two of which were made of vinyl, as oppose to Sevans' styrene. "They were a lot easier, being only a few parts to put together – mainly the head and body, arms and legs," says Jon. "Vinyl is very easy to cut, especially when it's been heated." Curiously, the Third Doctor kit required no assembly at all, being cast in solid resin. "By this time I felt I could make a decent job of painting human figures and kits," Jon adds. "That model is one that still sits on the shelf, since I'm still pleased with how it turned out."

in on this issue. "There's always a trade-off between hobby and practicality, so their size is ideal – you can have lots of them without a collection looking like a tiny invasion." For Simon, part of the appeal of such vast choice is the option to home in on a particular era of the show, perhaps one that may have been overlooked in other media. "I suspect I might be slap bang in the middle of Eaglemoss' target demographic, in that Sylvester McCoy was my Doctor," he says. "For reasons of tight budget and limited space, I mainly keep it to the McCoy era, although I have broken this rule to include figurines from *The Trial of a Time Lord*, and a Jodie figurine. I just couldn't resist."

As a dyed-in-the-wool Seventh Doctor fan, Simon is very clear about his hopes for the future. "I would love to own a Kandy Man, but I'm not sure if that would ever happen. Some *Ghost Light* husks would be good to own, or Josiah Samuel Smith. Having a little Nicholas Parsons or Sheila Hancock on my shelf would please me no end. There's something amusing about the absurdity of that thought."

Brandon Arthur joins the chorus clamouring for a certain sweet treat: "I think it would be wonderful to have a Kandy Man figurine. I just know that the detail would be so good, and it would be such a colourful and standout addition to the collection." Just don't chip your teeth trying to take a cheeky bite.

For collectors who like their figurines a bit chunkier, Harrop offer a line of highly detailed *Doctor Who* products in the slightly larger, 1:12 scale, with each piece offered as a strictly limited edition. "My earliest memory of *Doctor Who* is at four years old... I got very excited when the cricket was cancelled, and they replaced it with a repeat of *The Sea Devils*," says Steve Hurr, a hair stylist from Bury St Edmunds. "It's probably no coincidence that the first Robert Harrop figurine to catch my attention was a Sea Devil – the nostalgia evoked from the monsters of my childhood will open my wallet every time!"

Steve sees the Harrop range as a slightly more specialised endeavour, relishing the fan interaction with the company. "I think RH cottoned on very quickly that their demographic were older fans who wanted the lesser-known monsters from the 'classic' series," he suggests, echoing Troy Wood's praise of the earlier Product Enterprise collection. "The 12-year-old me would never imagine owning likenesses of Mandrels, Axons and Scaroth of the Jagaroth. I would love to see a Nimon, a Krynoid or even Mestor in the future. They even make alterations if fans suggest something is not entirely accurate with the prototype."

Even so, Steve suggests there are a few pitfalls attached to the low numbers produced. "The only downside to the range is that the auction site scalpers buy multiples of each figure, so they can sell them for a profit when the limited editions have officially all sold. This often means that true collectors either miss out or have to pay over the odds. I would love the company to offer a subscription service, which would go a long way to counteract this problem."

Ultimately, Steve is clear on why he prefers the Harrop statues to other, similar ranges. "The beauty of the Harrop figurines is the detail – the likeness is far superior to action figures and smaller figurines," he says. "The love poured into the range is impossible not to admire, and, like many fans, once I held the first figurine in my hand I had to catch them all."

It's this quest for detail that rings throughout the testimonies of →

DOCTOR WHO
DOCTOR WHO

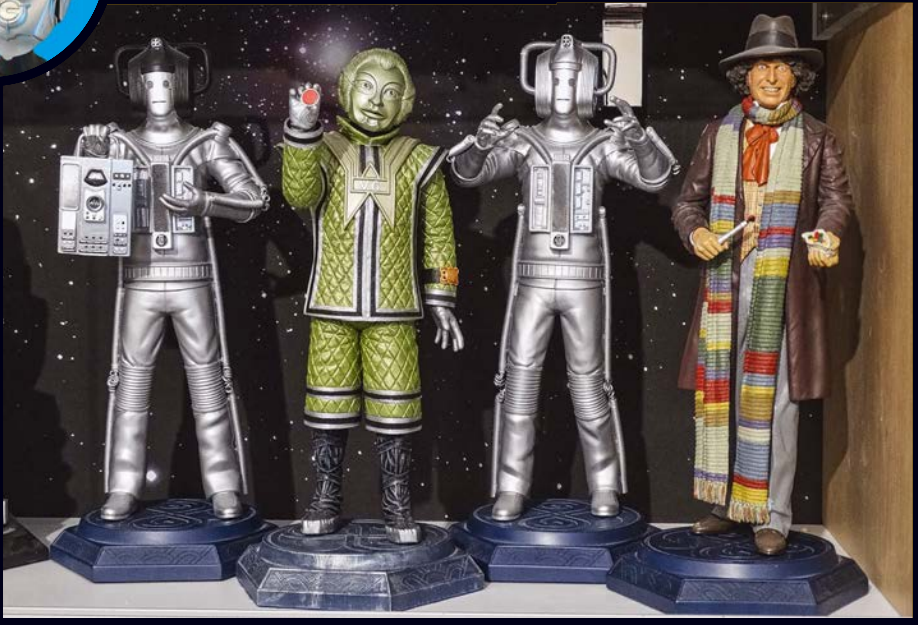
Top left: The 1970s Davros model by Sevans.

Top centre: Collector Jon Keary.

Top right: The solid vinyl Third Doctor figure by Comet. Photos © Jon Keary.

Above left inset: Collector Simon Fox with his Drathro figure. Photo © Simon Fox.

Left: Steve Hurr with his collection of Harrop figures. Photo © Steve Hurr.



Left: Sixteen12's statuettes based on *Revenge of the Cybermen* (1975), *The Robots of Death* (1977) and the Fourth Doctor.
Photo © Craig Robins.

Below left: Sixteen12's Cyberleader from *Revenge of the Cybermen*.

Below centre: Titan's Tenth Doctor bust.

Below right: Cards Inc's miniature bust of Jabe from *The End of the World* (2005).

→ all statue collectors, something that's harder to achieve on smaller scales. This is where busts come in. Rather than a full figure, character busts recreate the head and shoulders (or even full torso) of a particular subject, allowing greater fidelity without taking up too much extra space. This is the domain of Titan, with their 'Masterpiece Collection' range of 'maxi-busts' – exquisitely lifelike full-torso sculpts of characters from across the programme's history.

"The Titan busts offer a greater level of accuracy than, say, the Robert Harrop Doctors or Eaglemoss, due mainly to their size," says Andrew. "The David Tennant statue, for me, is a better likeness of the actor than any other figurine. It was disappointing the company didn't make more than they did, even though there were many prototype pieces."

Another outfit, Cards Inc, dabbled in the busts business, releasing three head-and-shoulders representations of Jabe, a Slitheen and a Cyberman in 2006. "The attention to detail, especially with Jabe, is far greater than can be achieved with a smaller figure," explains Andrew.

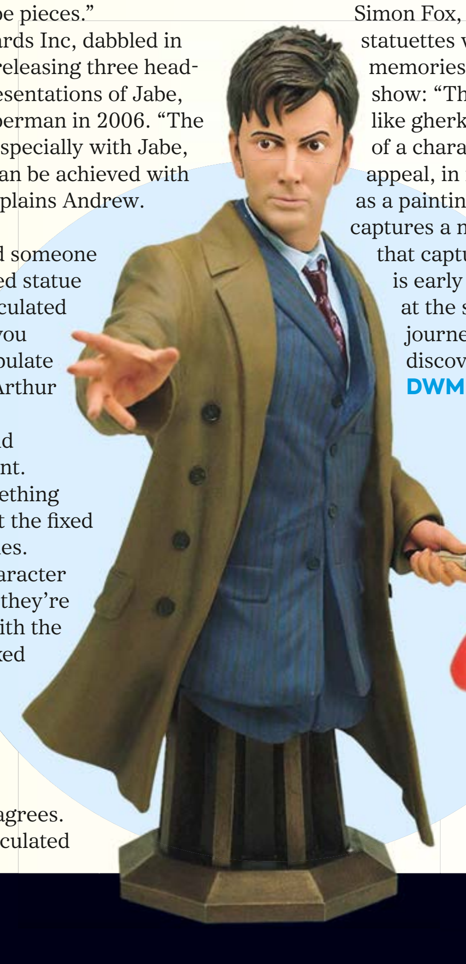
So why would someone opt for a fixed statue over an articulated figure – something you can't move or manipulate yourself? Brandon Arthur feels the distinction between artwork and plaything is important. "I think there's something quite beautiful about the fixed nature of the figurines. I also collect the Character Options figures and they're tremendous, but with the figurines being fixed I think there's an implication that these aren't toys to be played with." Andrew McDonald agrees. "I've always felt articulated figures are made to be posed and played with. It seems a crime to buy a figure and keep it in a box and not play with it as the manufacturers intended for it. A statue is made for *display*."

Of course, displaying your collection like a miniature museum is one of the most satisfying aspects of building one, but it does require constant upkeep. "I love to display my Harrop collection in a glass cabinet, so I can see it every day," says Steve Hurr. "I've also collected the Eaglemoss figurines since the start, but I haven't taken them out of their protective packaging. I would love to display them as well, but can you imagine how long the dusting would take?"

For some folks, it's the articulation of action figures that is itself the problem. "Something I really can't stand on the articulated figures are the gappy joints, particularly where the legs join the torso," says Craig Robins of Manchester. Jon Kearey of Addlestone feels toys have their place, and it's not in a Perspex box. "Posable toys are much better for those figures that are of course meant to be played with, whereas the static figurines are likely to spend their lives on a shelf or in a display cabinet," he says. "So as long as the fixed pose is dynamic or iconic, this is what they're better for."

And there you have it – like Madonna said, it's all about striking a pose. "I do think the appeal of statues and figurines is quite special as they represent a particular scene from an adventure," says Dave Knill. "It's a snapshot into that particular moment."

Simon Fox, meanwhile, links his statuettes with his own cherished memories of discovering the show: "They're frozen in time, like gherkins in a jar – a snapshot of a character's personality and appeal, in much the same way as a painting or a photograph captures a moment of time. For me, that captured moment in time is early evenings in the 1980s, at the start of an amazing journey of discovery." **DWM**



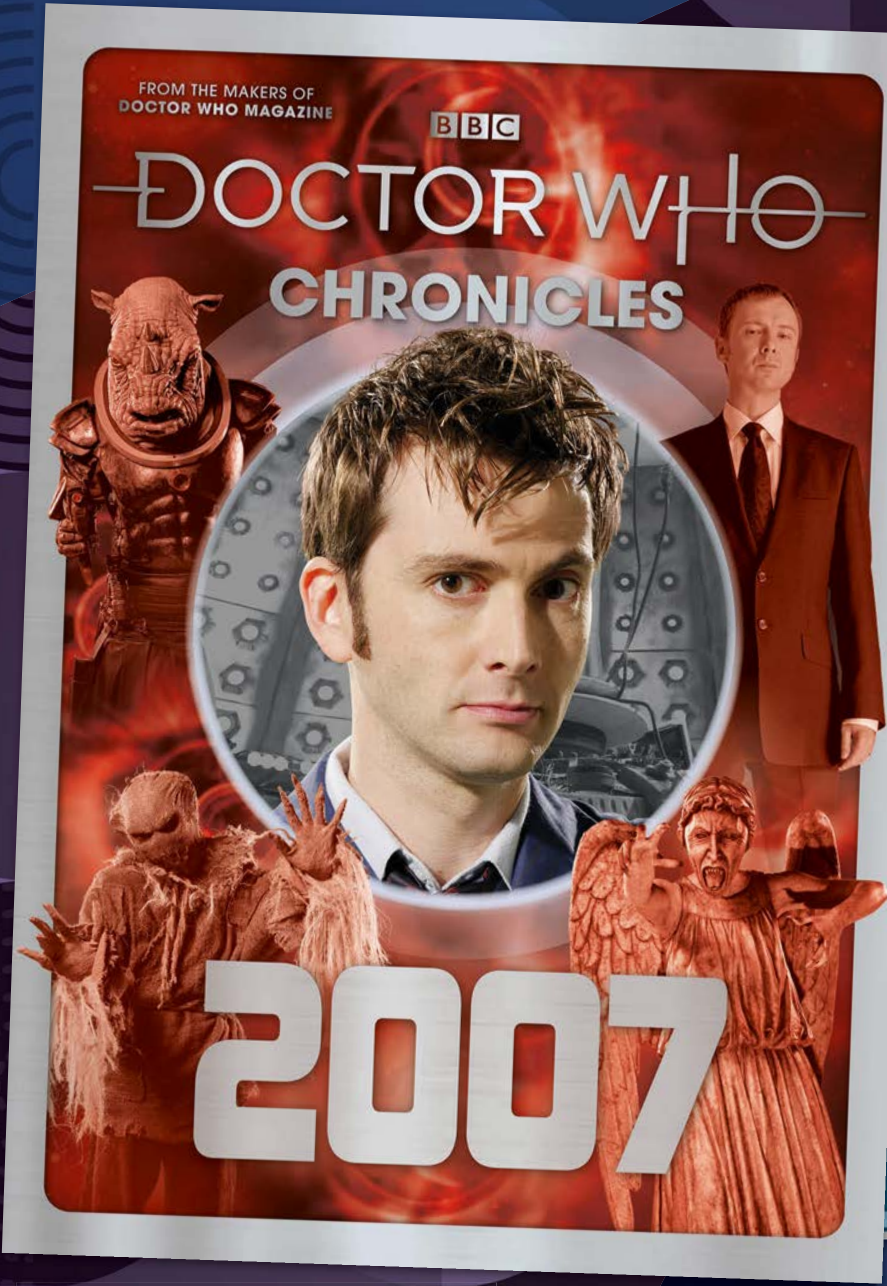
SWEET SIXTEEN

Striking that sweet spot between Harrop's larger figurines and the Titan busts were Sixteen12's short-lived series of *Doctor Who* statuettes, measuring a whopping 30 centimetres in height.

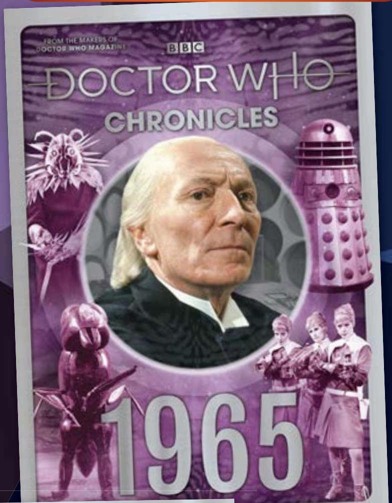
Comparing these with their smaller cousins, collector Craig Robins points out that "The look is quite different. The paint on the Harrops is brushed; Sixteen12 is largely sprayed, which makes a huge difference. The net result is that the Sixteen12 is more realistic and looks like a miniature prop, whereas Harrop is more of a stylised ornament, in my opinion." Also, rather controversially, some of the figures offered some small articulation, as Craig relates. "In the case of the Cyberleader, the hand holding the control unit is a separate piece, which plugs invisibly onto the end of the arm. The control unit was clearly moulded separately too, as it can swing freely within his grip."

After releasing just three fabulous figurines (and a replica sonic screwdriver), Sixteen12 closed its *Doctor Who* range – but not before working up a few tantalising protoypes, including a Voc robot from *The Robots of Death*, one of which Craig was lucky enough to snag. "My Voc came from eBay," he explains. "I set up a daily search, which took several years to bear fruit but eventually came up trumps." This art deco killing machine also appears to have some articulation, but Craig can't be sure. "Both of my Voc's hands detach," he says. "But it's only a prototype, so it may not have gone to market like that."

Explore the landmark years of *Doctor Who*'s history…


FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
2007

Back issues available digitally from *pocketmags.co.uk*


FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1965

BBC
DOCTOR WHO
CHRONICLES
1975

FROM THE MAKERS OF DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1983

RULE THE WORLD

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Radio Control

There's a new way to experience the BBC's ever-growing online archive. **EDDIE ROBSON** goes in search of its best *Doctor Who* content...

When the BBC launched Genome in 2014, the deat rabbit holes: a searchable online database of old *Radio Times* listings. You may already have lost many hours to this service, identifying half-remembered programmes from childhood or learning just what else was on BBC1 the same night as Episode 4 of *The Wheel in Space*. If I'm ever writing any fiction set in the past, at a time the BBC existed, I go straight to Genome to check what was on TV and radio that day.

Below: Catherine Tate (as Donna) and David Tennant (the Doctor) in 2008. The actors were both interviewers and interviewees on Radio 4's *Chain Reaction* that year.

Frustratingly, it stops in 2009, as that was when the BBC sold its magazines division, so it no longer holds the rights to issues published after that date. But by then the BBC website had carried its own listings for several years, and these remain available to access, with links to iPlayer and Sounds if the programme happens to be on those services. So if you could combine the two...

That's exactly what the BBC Programme Index is: a single search interface for all of the BBC's output, including the ability to search for *playable* programmes. The BBC's ability to make its archive permanently available is limited by rights issues, as well as technical considerations – keeping drama online is an expensive business, involving regular rights renewals even when the BBC owns the programme.

Gratifyingly, they consider *Doctor Who* worth the effort, so everything going back to *Rose* (2005) has been there for a few years now.

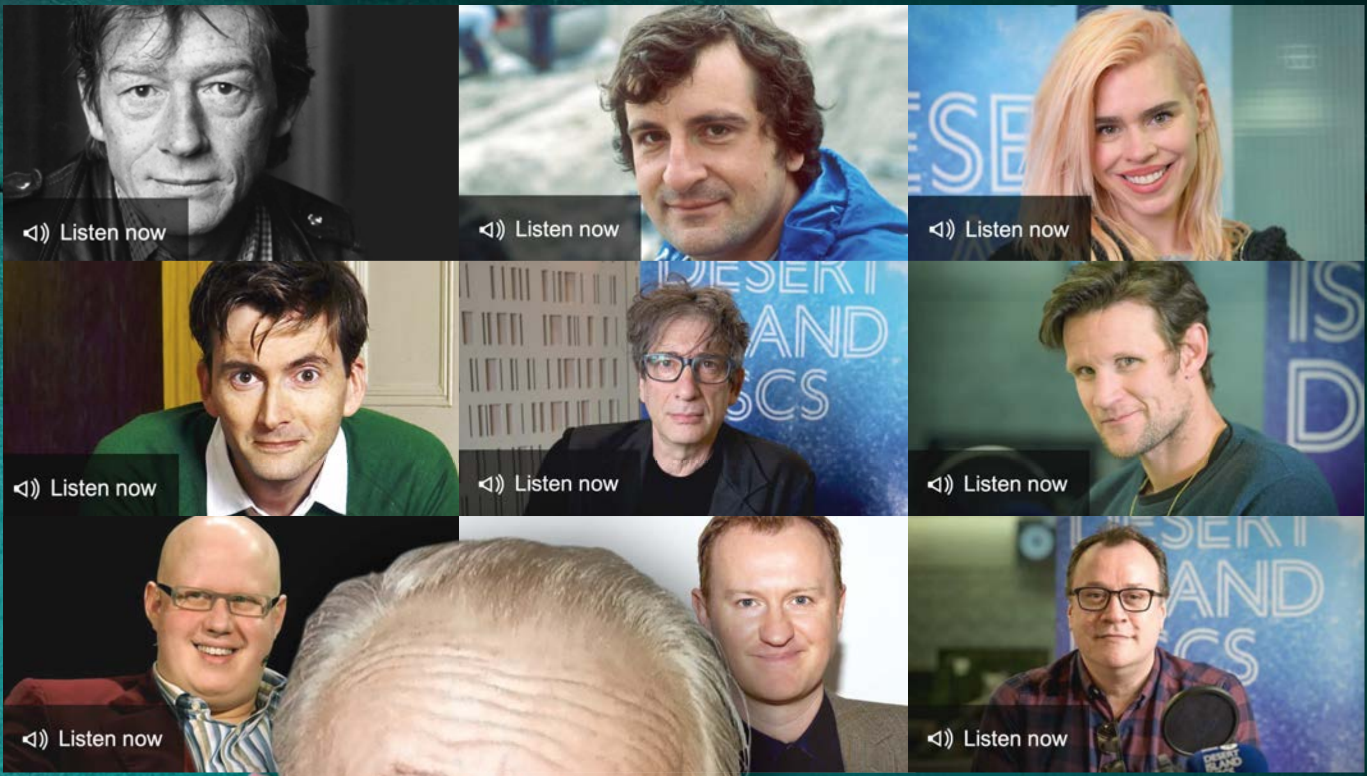
However, there's a lot more for *Doctor Who* fans to uncover via the Programme Index. Lots of older radio programmes have been put permanently online in recent years, mostly factual ones where the rights situation is much simpler. And a huge amount of the BBC's more recent factual radio output, reaching back to the late 2000s, remains available too. We trawled the Index, using a variety of search parameters and keeping in mind that sometimes people write it as "Dr Who". Here are some highlights of what we found...

When much of the *Desert Island Discs* archive was put online, the main point of interest for *Doctor Who* fans was the edition featuring William Hartnell, broadcast on 23 August 1965. This rare surviving interview with the original Doctor is still available to listen to, but many more *Who* luminaries can be heard selecting their favourite records, including John Hurt (29 September 1984), Douglas Adams (6 February 1994), Matt Lucas (26 November 2006), David Tennant (27 December 2009), Mark Gatiss (23 October 2011), Matt Smith (4 March 2018), Billie Piper (9 May 2021) and Neil Gaiman (28 November 2021). The Russell T Davies edition from 3 November 2019 is something special; on a similar note, Radio 4's *Profile* on 23 January 2021 got a personal view of Davies from his family and friends.

> **Lots of older radio programmes have been put permanently online in recent years.**

The BBC World Service is a good source of older features. *Megamix* marked the 25th anniversary of *Doctor Who* in its 21 November 1988 edition, interviewing Sylvester McCoy, Sophie Aldred and Cyberleader actor David Banks at the Museum of the Moving Image. *Meridian* talked to John Nathan-Turner about the success of *Doctor Who* on 5 July 1991, and *On Screen* covered the then-new TV movie in its 30 May 1996 edition. More recently, a fascinating item on *The Fifth Floor*, aired on 7 November 2014, explored the show's global appeal, speaking to fans from Iran and Mexico.

Radio 4's *Chain Reaction* is an interview show without a regular host; instead, the interviewee from the previous episode chooses to be the interviewer for the next one. Catherine Tate was chosen to host the first episode of the fourth series, broadcast on 21 February 2008, and her interviewee was David Tennant, making this a must-hear for *Who* fans. The following week Tennant chose Richard Wilson as his interviewee. →


Listen now
Listen now
Listen now
Listen now
Listen now
Listen now
Listen now
Listen now

Above, left to right, top to bottom: Guests on *Desert Island Discs* have included John Hurt, Douglas Adams, Billie Piper, David Tennant, Neil Gaiman, Matt Smith, Matt Lucas, Mark Gatiss and Russell T Davies.

Left: **DWM** imagines how William Hartnell and Carole Ann Ford might have enjoyed listening to radio shows using modern technology!

Radio Control

Smiley's People
(long opening)
The DOCT
New Concert
DOC
HETTY WAINTHROPP INVESTIGATES
Theme from the BBC TV Series
Doctor Who and the Aztecs
M.1
Richard Rodney Bennett

Above left: Ben Foster conducts Murray Gold's music for *Doctor Who* at the 2013 Proms.

Above right: Pioneering composer Delia Derbyshire at the BBC Radiophonic Workshop.

Right: Richard Rodney Bennett's score for *The Aztecs* (1964) was performed as part of Radio 3's *Afternoon Concert* on 4 June 2021. Photo © Matthew Sweet.

Below: Broadcaster Matthew Sweet re-enacts the cliffhanger to episode one of the first Dalek story for BBC Two's *The Culture Show: Me, You and Doctor Who* (2013). This programme is not currently available via the BBC Programme Index.

→ The connection between *Doctor Who* and arguably its most famous writer, Douglas Adams, was explored by Jon Culshaw in *The Doctor and Douglas*, broadcast on Radio 4 on 2 April 2010. For this programme, Culshaw spoke to many of the people who worked with Adams on *Doctor Who*, as well as to Steven Moffat about the legacy Adams left behind. Adams was also the subject of Radio 4's *Great Lives* on 18 September 2018, chosen by his friend and co-writer, zoologist Mark Carwadine.

Unsurprisingly, BBC Radio has often covered the music of *Doctor Who*. Composer Murray Gold talked to *Front Row* about his work on *Doctor Who* ahead of the BBC Proms concerts on 9 July 2013, and you can also listen to Matthew Sweet's introduction to those concerts from 13 July, though sadly not the concerts themselves. Gold's successor, Segun Akinola, was Jess Gillam's guest on *The Classical Life* on 4 May 2019, talking about the music that inspires him.

Radio 3's *Afternoon Concert* is more than familiar with leading classical composer and celebrated jazz pianist Richard Rodney Bennett, but on 4 June 2021 one of his comparatively minor works took centre stage as part of *The Sound of TV* – his score from *The Aztecs* (1964). No isolated tracks of this music exist, so this concert is a great chance to appreciate Bennett's music in its own right.

On the 30 April 2014 edition of Radio 3's *Free Thinking*, Matthew Sweet's guests were BBC Radiophonic Workshop luminaries Dick Mills, Paddy Kingsland, Roger Limb, Peter Howell and Mark Ayres. An entry from the excellent *Archive on 4* strand, *Sculptress of Sound: The Lost Works of Delia Derbyshire*, broadcast on 27 March 2010, saw Sweet delve into the archive of the electronic music pioneer who realised the *Doctor Who* theme. This featured extracts from Derbyshire's work, new interviews with Ayres, Hodgson and Mills, and an interview with Derbyshire herself that was previously thought lost.

Unsurprisingly, the BBC has often covered the music of *Doctor Who*.

Derbyshire was the subject of *Great Lives* on 19 January 2021, selected by Caroline Catz, writer and star of *Delia Derbyshire: The Myths and the Legendary Tapes* (which is still on iPlayer at the time of writing, but not for long). And Limb can be heard in the 18 September 1988 edition of *Waveguide*, giving a guided tour of the Radiophonic Workshop.

As a regular contributor to BBC Radio and a keen scholar of *Doctor Who*, Matthew Sweet often figures in any *Who* discourse across the networks. He hosted another edition of *Free Thinking* on 29 June 2017, looking at Sydney Newman's contribution to British TV – including the creation of *Doctor Who* – in a discussion with Alvin Rakoff, Ryan Danes and Graeme Burk. On the 5 January 2011 edition of *Thinking Allowed*, Sweet and Laurie Taylor talked to American academic Marc Edward DiPaolo about his analysis of *Doctor Who*'s political content, which found that "the Time Lord is a liberal, bohemian, pacifist environmentalist, and definitely anti-American. Is Doctor Who a closet radical?" And for the 50th anniversary, Sweet chaired a *Doctor Who* edition of Radio 3's *Night Waves* on 19 November 2013, with guests Dominic Sandbrook, Ray Monk and Fern Riddell.

Several other BBC radio programmes marked the anniversary, including an edition of *The Reunion* on 7 April 2013 in which host Sue MacGregor brought together five

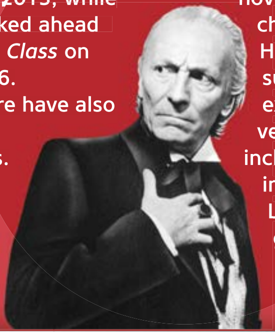
Rowing Back

Radio 4's arts magazine *Front Row* has run since 1998, and editions from 2009 onwards have been made available to listen to indefinitely. The programme has often featured great *Doctor Who* content, such as the 28 April 2016 edition in which host Samira Ahmed and Mark Gatiss discussed the Target novelisations and visited the Cartoon Museum's exhibition of Target artwork.

Notably, *Front Row* has often focused on writers instead of the usual promo-circuit preference for interviewing actors. On 29 June 2009 it featured an interview with Russell T Davies about *Torchwood: Children of Earth*. On 30 March the following year Steven Moffat spoke about taking the reins of *Doctor Who* for his first season as showrunner. An interview with screenwriter Paul Abbott on 18 February 2013 covered how he nearly wrote for *Doctor Who*. Neil Gaiman discussed his anniversary *Who* short story *Nothing O'Clock* on 5 November 2013, while Patrick Ness talked ahead of the launch of *Class* on 17 October 2016.

However, there have also been plenty of actor interviews. David Tennant and Catherine Tate can be heard on the 19 May 2011 edition, and Tennant talked about *The Day of the Doctor* as part of a People of the Year edition on 24 December 2013. Samira Ahmed interviewed Peter Capaldi on 14 December 2016, while Jodie Whittaker was interviewed about taking on the role of the Doctor on 5 Oct 2018.

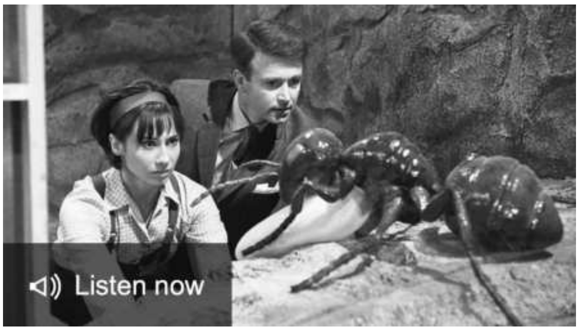
One of the most interesting *Who* items appeared in the show's *Cultural Exchange* slot on 13 August 2013, with novelist CJ Sansom choosing William Hartnell as his subject. Seek out the extended podcast version, which includes extra archive interviews with Verity Lambert, Hartnell's granddaughter Jessica Carney and Tom Baker.



people from the Hartnell era: director Waris Hussein and actors Carole Ann Ford, William Russell, Jeremy Young and Peter Purves. Ford was also the subject of *Witness History* on the World Service on 22 November. Meanwhile, on 30 May *The Film Programme* looked back at the two Dalek movies of the 1960s, interviewing stars Bernard Cribbins and Roberta Tovey and seeking retrospective assessment from Mark Gatiss.

Another *Archive on 4*, *Doctor Who: The Lost Episodes*, turned its attention to things the BBC archive *didn't* keep. Happily, this documentary from 26 December 2009, hosted by Shaun Ley, has become a little out of date, as it asked "What happened to the 108 missing episodes of *Doctor Who* from the 1960s?" Eleven episodes have been found since then, but it's still a great explainer of why the episodes were wiped and how they've been recovered. The missing episode finds of 2013 were covered on *Saturday Live* on 12 October, with John Levene being interviewed about playing a Yeti (an edition that coincidentally also featured Neil Gaiman).

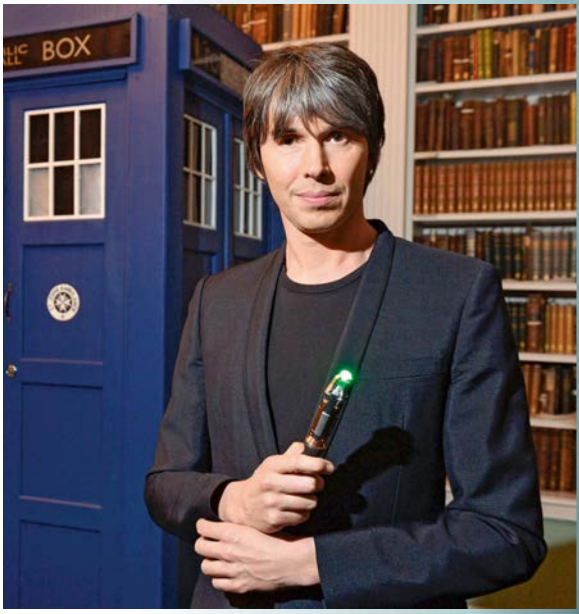
The Christmas Day 2015 edition of the popular science show *The Infinite Monkey Cage*, hosted by Brian Cox and Robin Ince, looked at the science of *Doctor Who*, with guests including comedian Ross Noble and **Doctor Who Magazine**'s Simon Guerrier. *The Verb*, poet Ian McMillan's programme about words and how we use them, looked at insect language on 3 May 2019, with linguist Rob Drummond talking about *Doctor Who*'s many insectoid creatures. A later edition of *The Verb*, on 8 January 2021, featured Frank Cottrell-Boyce talking about the importance of hope to *Doctor Who*.



Other enlightening discussions include Joanne Harris and Kezia Newson on the casting of the first female Doctor for the 22 July 2017 edition of *Woman's Hour*, and the 16 July 2018 edition of *Susan Calman's Mrs Brightside*, where the comedian talked to *Sleep No More* guest star Bethany Black about gender, representation and *Doctor Who*. Radio 4's *The Wonderful World of Cosplay*, on 27 May 2017, touched on *Doctor Who* and interviewed Dalek operator Barnaby Edwards. Actor Ellie Wallwork talked about her role in *It Takes You Away* to Radio 4's magazine show about issues affecting the blind and partially sighted, *In Touch*, on 27 November 2018.

There's plenty there to get you started, but we're sure there's more out there. If you dig up any *Doctor Who*-related gems, write and let us know.... **DWM**

Visit the BBC Programme Index at *genome.ch.bbc.co.uk*



Top left: Samira Ahmed and Mark Gatiss at the Cartoon Museum exhibition of Target Books artwork for a 2016 edition of *Front Row*.

Top right: Jodie Whittaker, the current Doctor, was interviewed on *Front Row* in 2018.

Above inset: William Hartnell (seen here as the Doctor in *The Daleks' Master Plan*, 1965-66) was the subject chosen by CJ Sansom for a 2013 edition of *Cultural Exchange*.

Far left: Carole Ann Ford and William Russell (seen here as Susan and Ian in *Planet of Giants*, 1964) were two of the guests on *The Reunion* in 2017.

Left: Professor Brian Cox, the co-host of the popular science programme *The Infinite Monkey Cage*.

SILVER SCREEN

The opening episode of 1968's *The Wheel in Space* is missing from the BBC archives – but RHYS WILLIAMS and SIMON GUERRIER have forensically examined the surviving photos to establish how the sets would have looked in the studio. CGI models by RHYS WILLIAMS and GAVIN RYMILL.

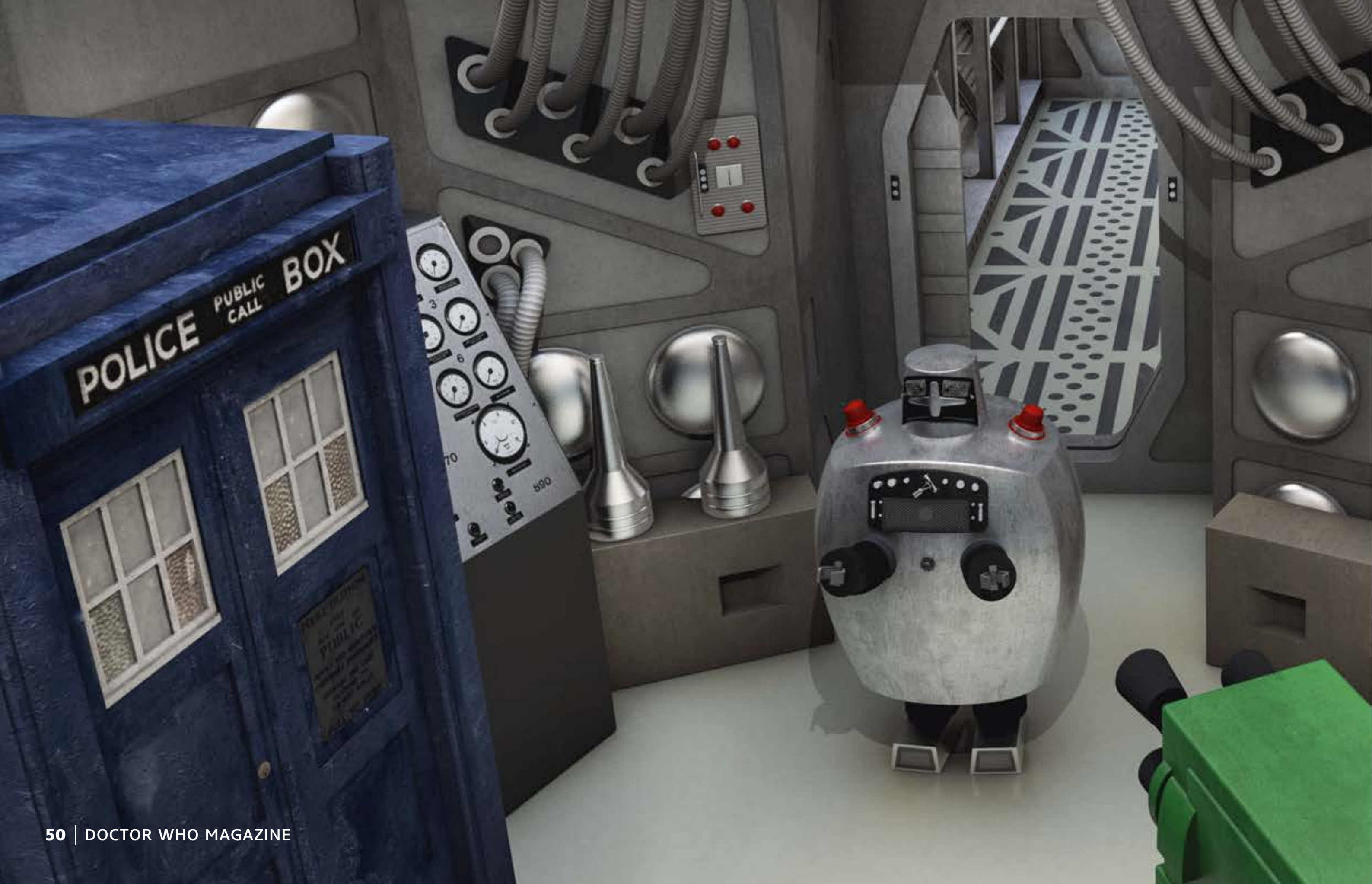
In early 1966, *Doctor Who* story editor Gerry Davis and the series' new scientific adviser Kit Pedler created the Cybermen. These monsters were seen as a rival to the ever-popular Daleks, and two further Cybermen stories followed in quick succession, with Pedler devising the storylines and Davis writing the scripts.

When Davis left the series, his successor Derrick Sherwin was keen for more Cybermen stories, but, as he bluntly recalled in Doctor Who Magazine, "Kit Pedler was not a writer." Sherwin brought in *Doctor Who*'s original story editor, David Whitaker, to help. On 14 December 1967, Whitaker was commissioned to write a six-part serial, *Dr Who and the Wheel in Space*, and paid a "special low" fee as his scripts would be based on a storyline by Pedler.

"Now that was a characters' story", Whitaker told fan Guy Deveson in the late 1970s. "I remember saying that the storyline wouldn't stand up to the number of episodes [and] decided to make the story slower by adding characters and expanding on those already there."

Whitaker's stretching of the plot is most evident in *Wheel*'s first episode, which is part coda to the previous adventure and part prologue to the ensuing story. Recording took place on Friday 5 April 1968 in Lime Grove Studio D. Four cameras – two equipped with zooms – covered the action, under the direction of Tristan de Vere Cole.

The episode began in the TARDIS control room, the series' only stock set, but the script demanded some minor additions. Among them was a new console instrument, the so-called 'fault

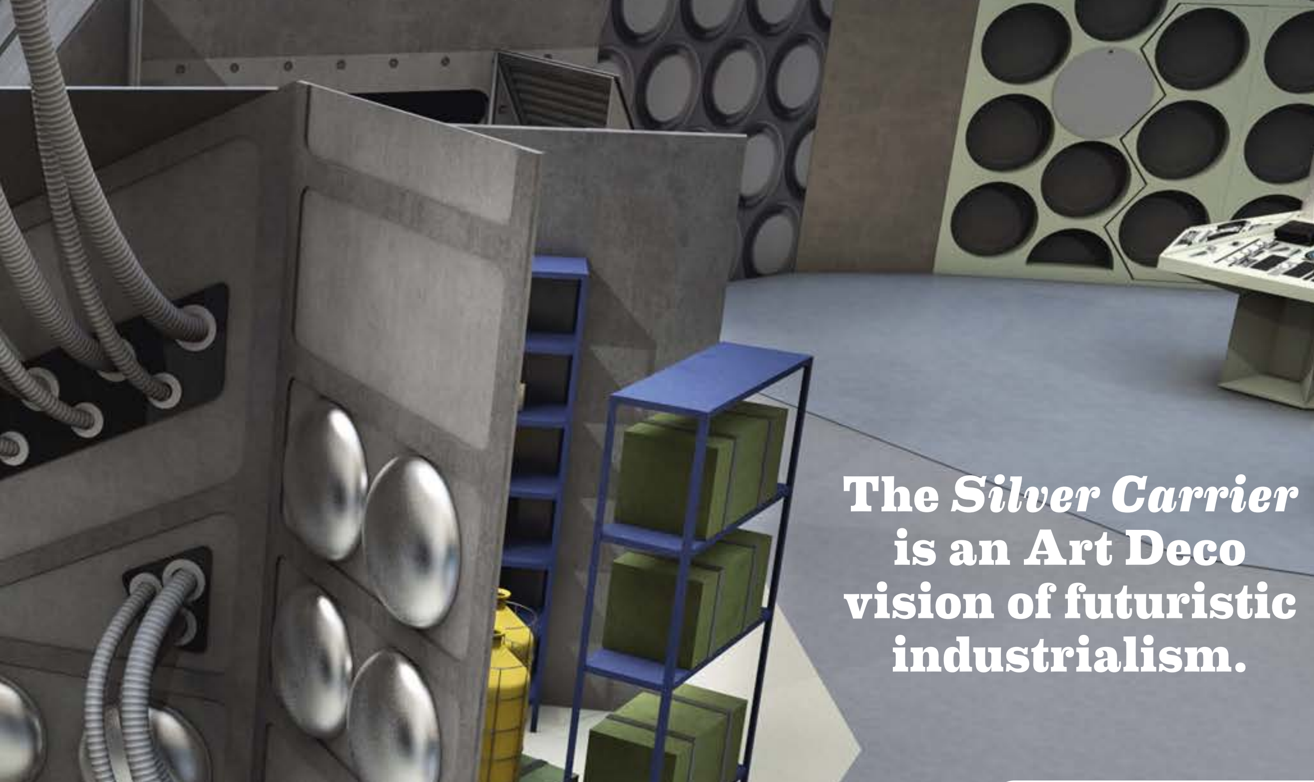


indicator', which was a large black box whose hinged lid revealed an oscillation meter with a flashing bulb to its right. Close-up views of the meter used a camera situated elsewhere in the studio, pointed at a full-size, functioning oscilloscope. In addition, the 'Time Vector Generator', which controlled the TARDIS' interior dimensions, was a golden rod with a white cap at one end. It was housed within a roundel beside the main TARDIS doors, fixed to a backboard by two clips and concealed by a circular flap. In the story's final episode, this flap was relocated to a different roundel, where it revealed the Doctor's thought-projection headpiece. The fault indicator and bulb were removed from the console after this story, but the Time Vector Generator's clips and backboard remain visible for the rest of the Second Doctor's era.

Because the BBC's Visual Effects Department couldn't meet the demands of the serial, work was contracted out to Bill King, a former BBC property master who specialised in visual effects as an employee of the prop hire firm The Trading Post. The firm had provided props and occasional effects work to *Doctor Who* since the programme began in 1963, but *The Wheel in Space* was the first of four serials on which King had sole responsibility for effects design.

In consultation with the director, King took charge of filming model and effects inserts from 11 to 15 March 1968 at the studio dubbed 'The Puppet Theatre' in BBC Television Centre. One insert showed liquid mercury streaming from the base of the TARDIS console, and this was intercut with the live action as the ship's power lines overloaded – the first of the episode's many visual effects sequences. An explosive charge was detonated beneath one of the console's speaker grilles and plumes of smoke filled the air. The script dictated that "the column's lights are flashing on and off now. It is alive – almost a living thing." Once the Time Vector Generator was removed, the script further suggested a "shivering and waving" of the image and an alternating negative/positive effect.

The Doctor and Jamie emerged from the TARDIS into the motor section of a large rocket: the *Silver Carrier*. Realised by production designer Derek Dodd, it's an Art Deco vision of futuristic industrialism – elegant, striking but economically constructed. The walls were standard scenic flats, with a layer of cut-out plywood to suggest recessed panelling. Metallic paint and paper were applied to add texture and carefully chosen set dressing fleshed out the environment; the large circular buttons adorning the walls "were actually from a catering firm", Dodd told *TV Zone* magazine in 1990. →



The *Silver Carrier* is an Art Deco vision of futuristic industrialism.

Opposite page top: The Wheel, as seen through the *Silver Carrier*'s observation port, in Episode 1 of *The Wheel in Space* (1968).

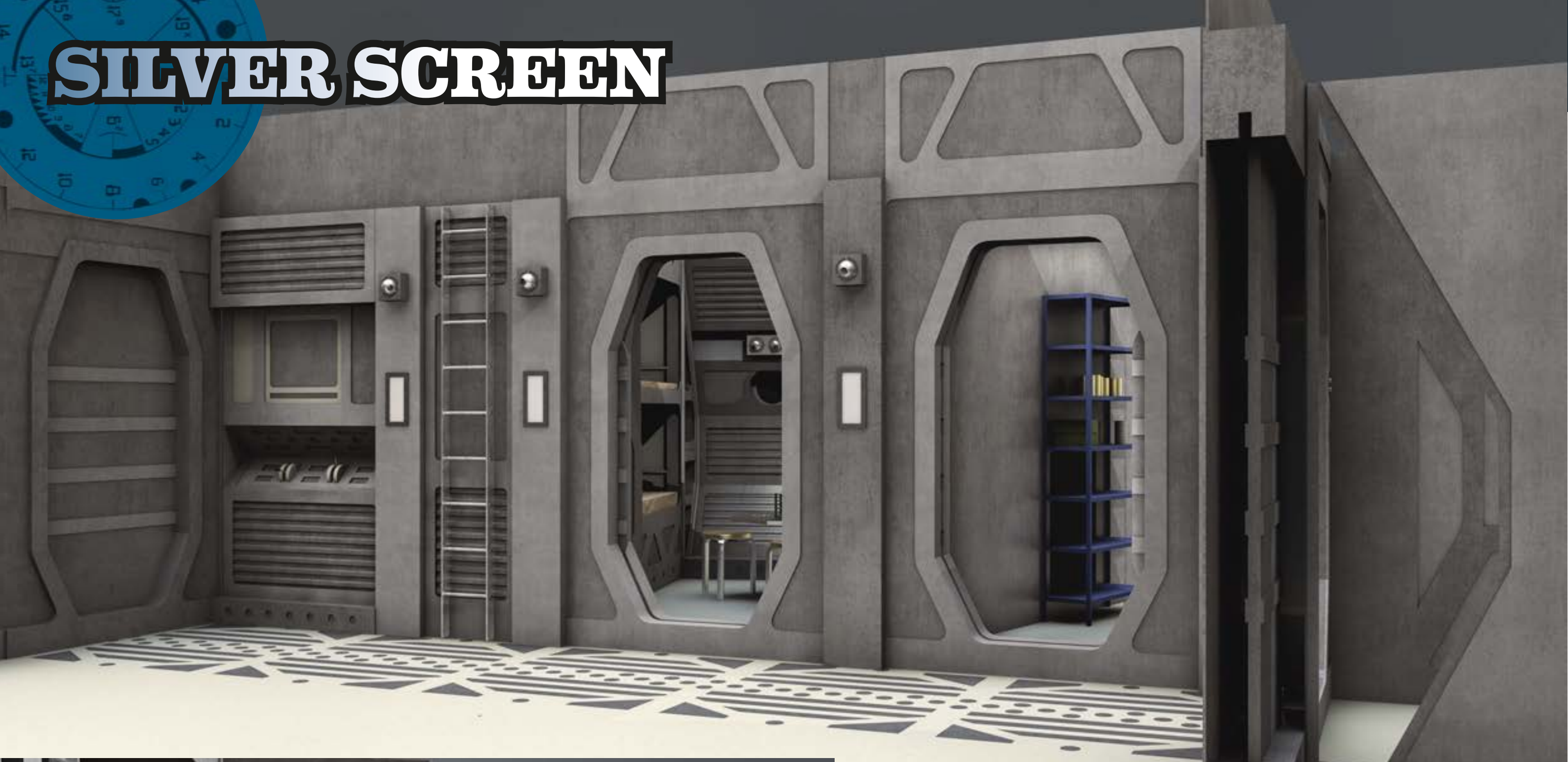
Opposite page inset: Writers Kit Pedler and David Whitaker.

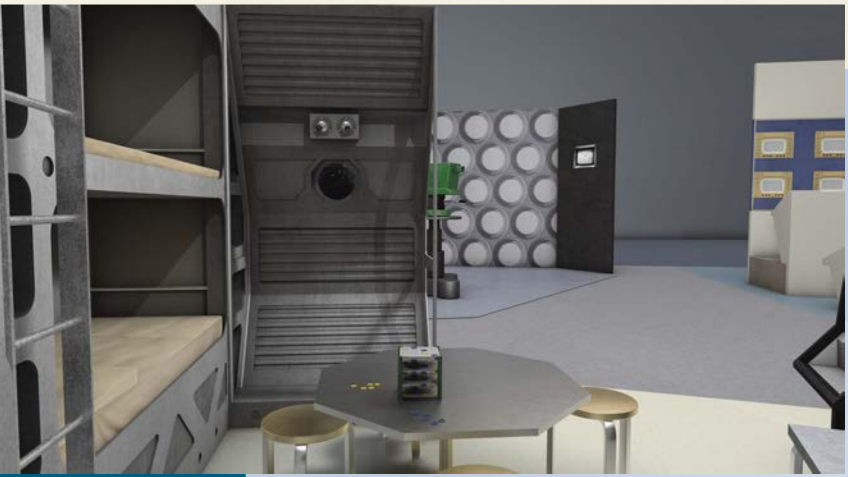
Opposite page main image: A CGI model of the *Silver Carrier*'s motor section with the TARDIS and the Servo Robot.

Top inset: Visual effects designer Bill King.

Above: Designer Derek Dodd.

Below: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) arrive on the *Silver Carrier*.





Top: A CGI model of the *Silver Carrier*'s corridor, with the hinged camera-trap on the right.

Above: A CGI model of a view across the studio, with the wall units removed. The facsimile of the three-dimensional game Score Four can be seen on the table.

Right: A CGI model of the operations room aboard the Wheel.

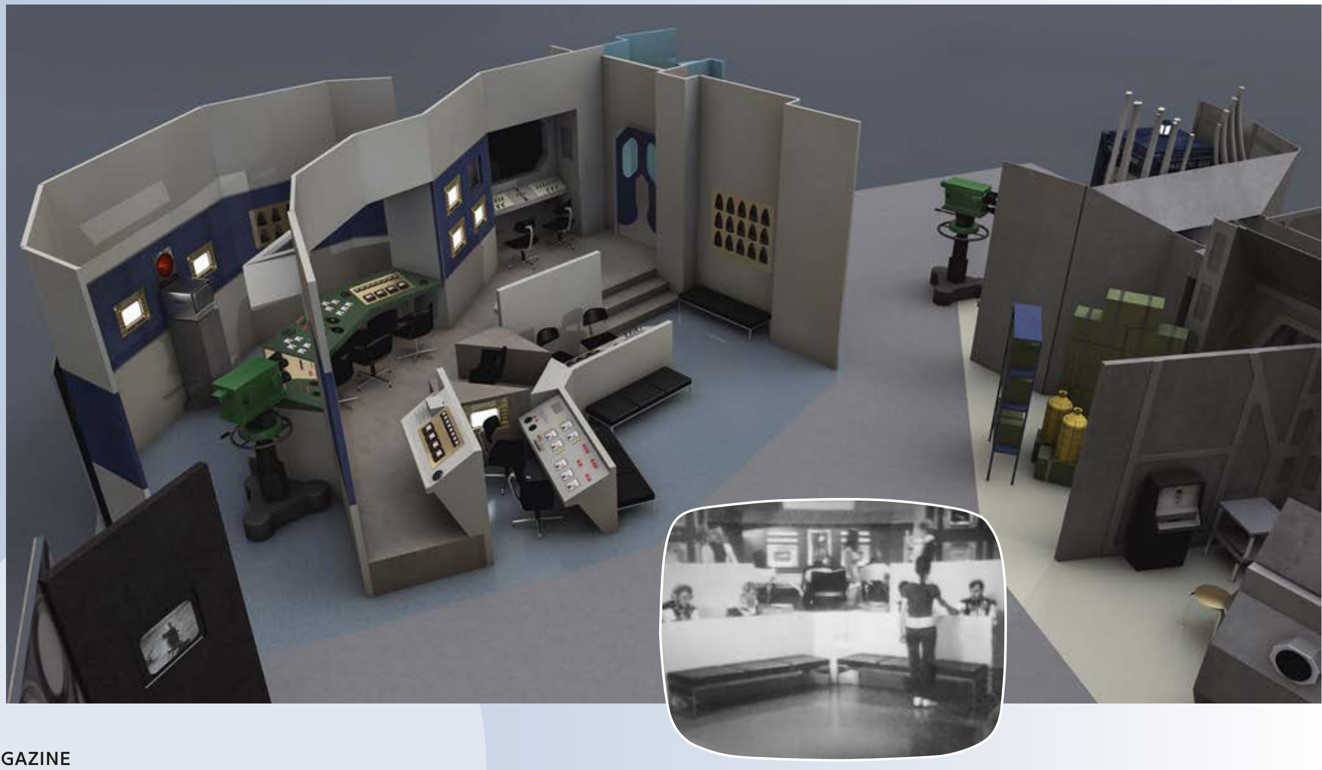
Below inset: The operations room, as seen in the broadcast episode.

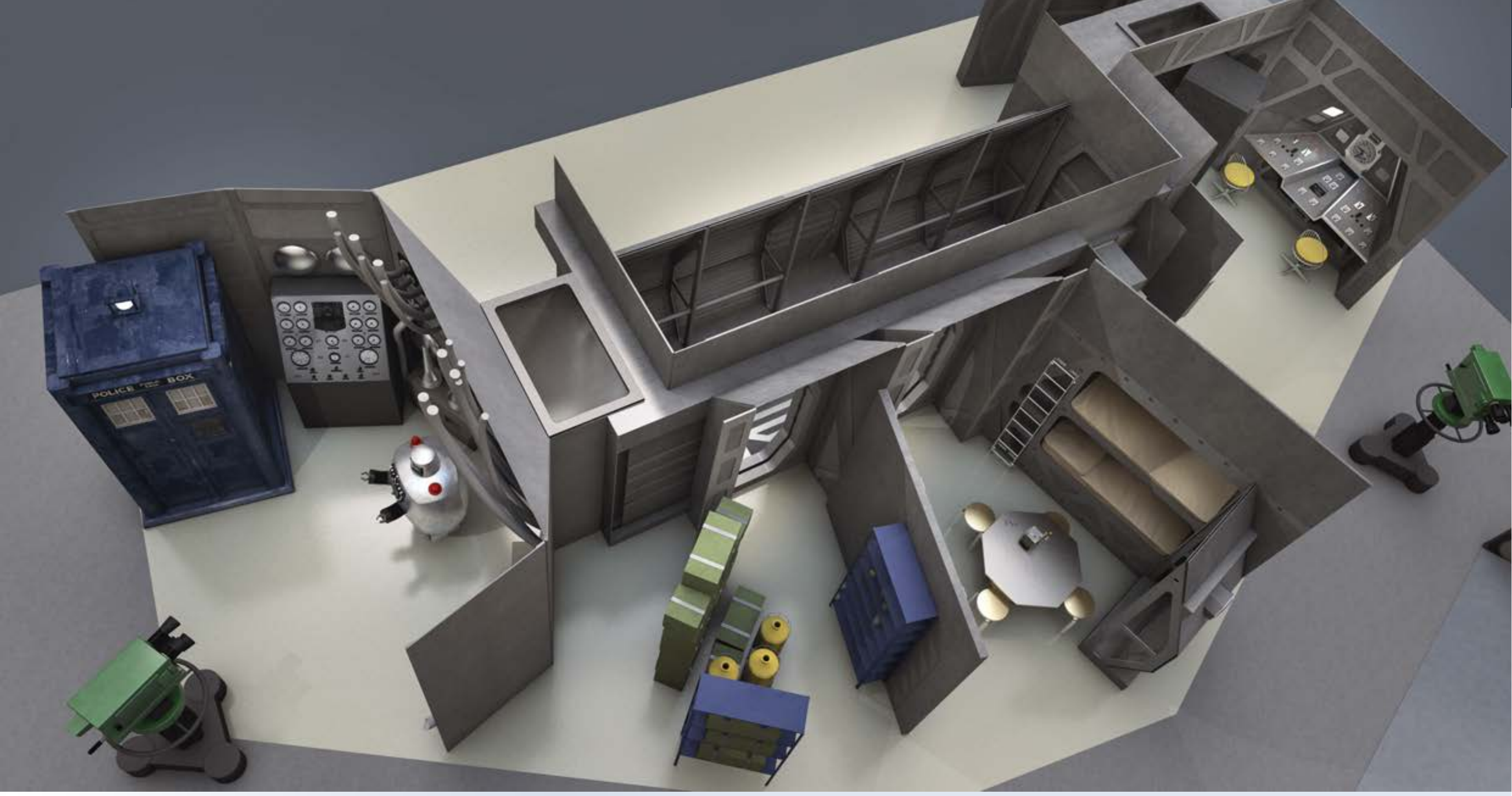
> **With stategic use of recording breaks, the director could maintain the illusion of an enclosed, four-walled environment.**

→ “They had an aluminium finish which gave a really good metal gleam.”

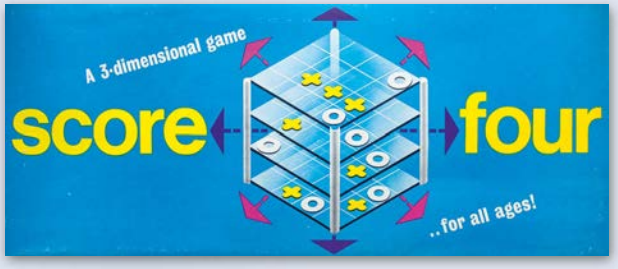
A hinged camera trap, built seamlessly into the doorway wall, opened to allow an unusual low-level close-up of the Doctor bending down to examine the Servo Robot’s silvery oil trail. The door slid open to reveal a short section of corridor. In the pipes and metal framework, Dodd took inspiration from the script’s recommendation that the design should suggest “a nuclear submarine, where every inch of space is essential, but where some gestures must be made to the men who serve.”

The left wall was constructed in separate standing units, each removable and built on castors to allow camera coverage of the entire corridor. With strategic use of recording breaks, the director could maintain the illusion





of an enclosed, four-walled environment. Dodd was once again resourceful in his choice of building materials, making use of "PVC, rather like the stuff that you make greenhouses out of. It was a corrugated, fairly clear roofing material. We just sprayed silver on it."



To the right, a small store room contained two Dexion shelving units, stacked with various supplies. Further along the corridor was the crew's cabin, with two bunk beds and the food-dispensing machine. On a table, eagle-eyed viewers may have recognised the commercially available board game Score Four, a three-dimensional variant of noughts and crosses. A photo was used to present the Doctor and Jamie's point of view as they entered, showing viewers the far wall of the cabin and preserving the impression of the actors being enclosed on all sides – rather than looking out at cameras, crew and the studio beyond.

The rocket's control room was dominated by a large computer desk incorporating a three-handed alien clock built by The Trading Post. The clock was removable, enabling a camera to shoot from behind the desk. To create the textured window above, a layer of recycled honeycomb packaging paper was sandwiched between pieces of transparent plastic. Dodd recalled that he was "using any sort of patterned material – which you could get free down the market – to give a moduled effect."

In the story, the rocket is being monitored by the crew of the eponymous Wheel in Space: "a man-made space station, it hangs in the cosmos, an outpost of humanity". In stark contrast to the confined, lifeless *Silver Carrier*, the Wheel's operations room is bright and expansive, buzzing with human activity. Dodd constructed much of →

Above: A CGI model showing an aerial view of the Episode 1 set.

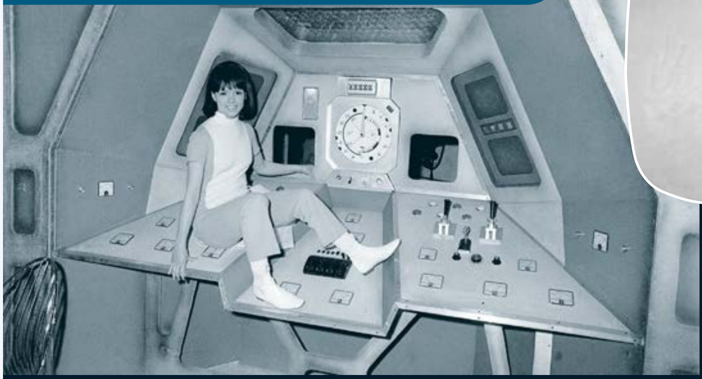
Left: Promotional material for the Score Four board game.

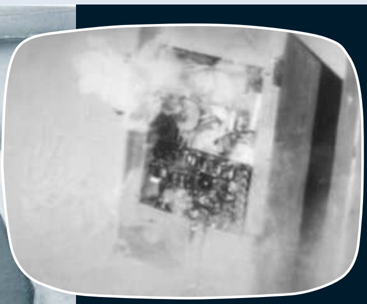
Below left: Wendy Padbury as Zoe in a publicity photo showing the control room with its three-handed clock – this was the only set to be used again after Episode 1.

Below centre: The TARDIS console begins to leak mercury.

Below right: The *Silver Carrier*'s food machine.

FLUID LINKS

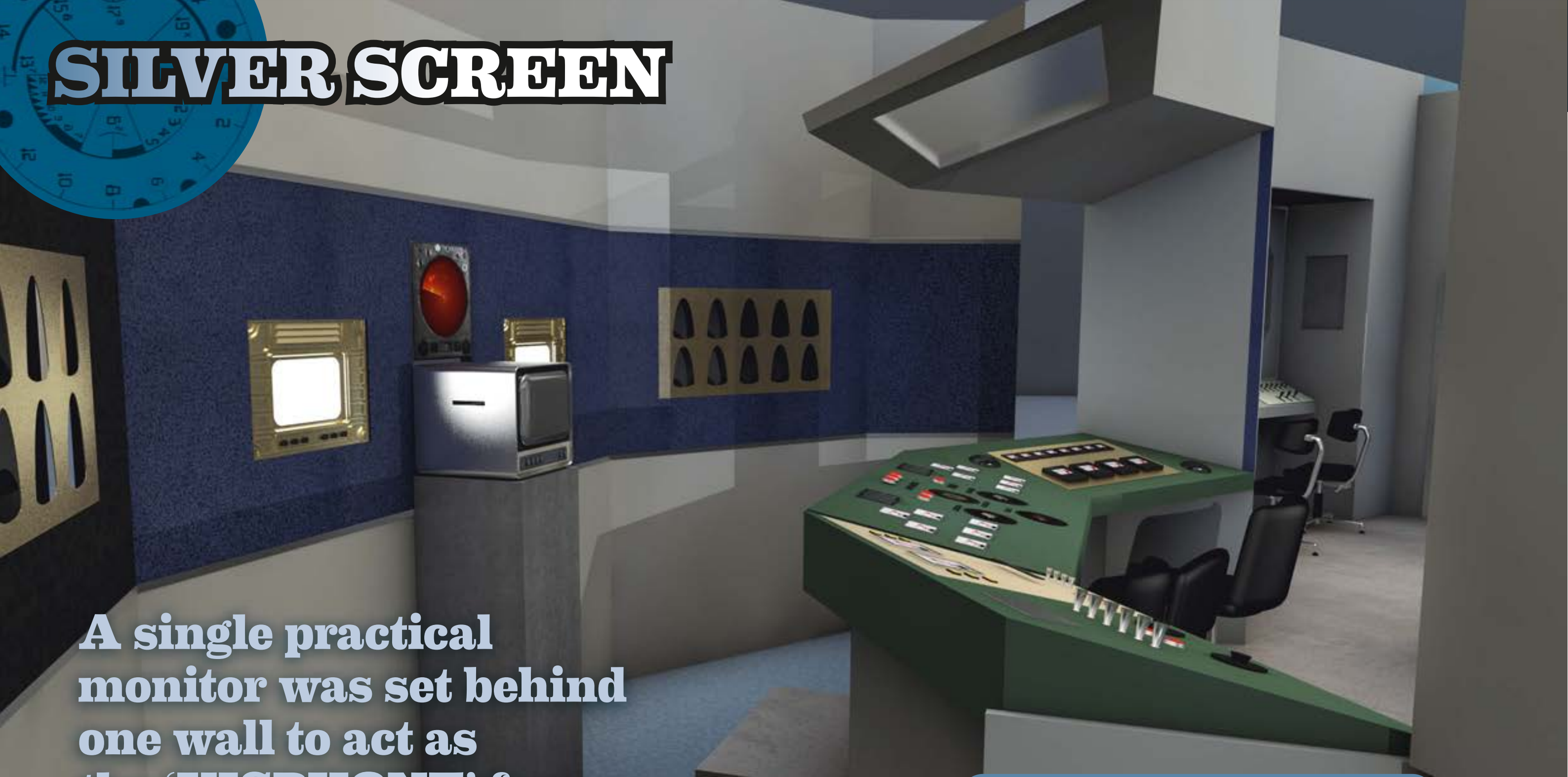




In filling out Kit Pedler's storyline for *The Wheel in Space*, writer David Whitaker seems to have drawn on his previous *Doctor Who* stories.

As with *The Evil of the Daleks* (1967), the serial begins with the Doctor and Jamie investigating a mystery in a setting that will be promptly left behind once the story proper commences. In *The Wheel in Space*, the sections of the *Silver Carrier* explored in the first episode aren't seen again after they leave the rocket: only the inaccessible control room appears throughout the story.

In addition, the food machine, fluid link and liquid mercury hark back to *The Mutants* (aka *The Daleks*, 1963-64), which Whitaker commissioned, story-edited and novelised. The TARDIS scanner showing fantasy locales as a cryptic warning echoes Whitaker's own *Inside the Spaceship* (aka *The Edge of Destruction*, 1964). In Whitaker's script for *The Wheel in Space*'s first episode – but not in the broadcast version – the Doctor blames these warnings on an "automatic defence network" he'd mistakenly connected. In common with *Inside the Spaceship*, the solution to this is releasing a stuck switch.

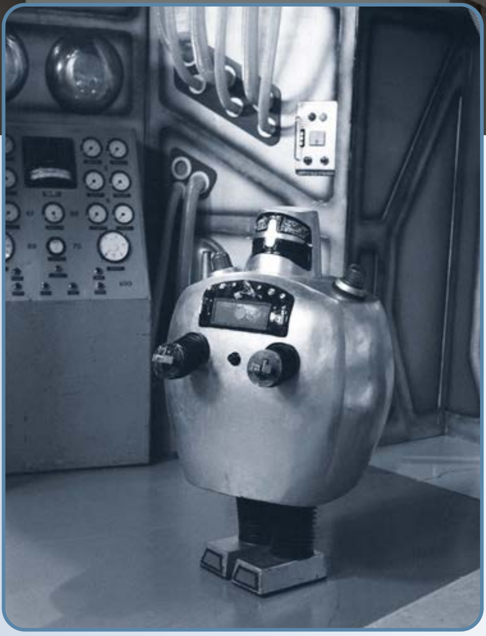


A single practical monitor was set behind one wall to act as the 'VISPHONE' for internal video calls.

→ the set from a special type of hardboard, "surfaced with a shiny material called colourboard [which helped] to give it a little more solidity and substance." The walls were adorned with a multitude of vacuum-formed PVC panels, designed to imitate television screens, and a single practical monitor was set behind one wall to act as the 'VISPHONE' for internal video calls. To the left of the main control desk, a 'flipper' wall could be drawn back, again providing an additional camera angle without compromising the overall design.

The Doctor and Jamie were the only speaking characters for most of this episode, so to avoid burdening the lead actors with excess dialogue Whitaker devoted some time to the activities of the Servo Robot. These lengthy sequences – mostly pre-filmed at Ealing Studios – were accompanied only by an unrelenting soundscape of bleeps, hums and wobbulations, courtesy of the Radiophonic Workshop. Frustratingly, we can't watch any of this because the episode is missing from the BBC archive, but the surviving soundtrack is eerie and unsettling, even by the usual standards of *Doctor Who*.

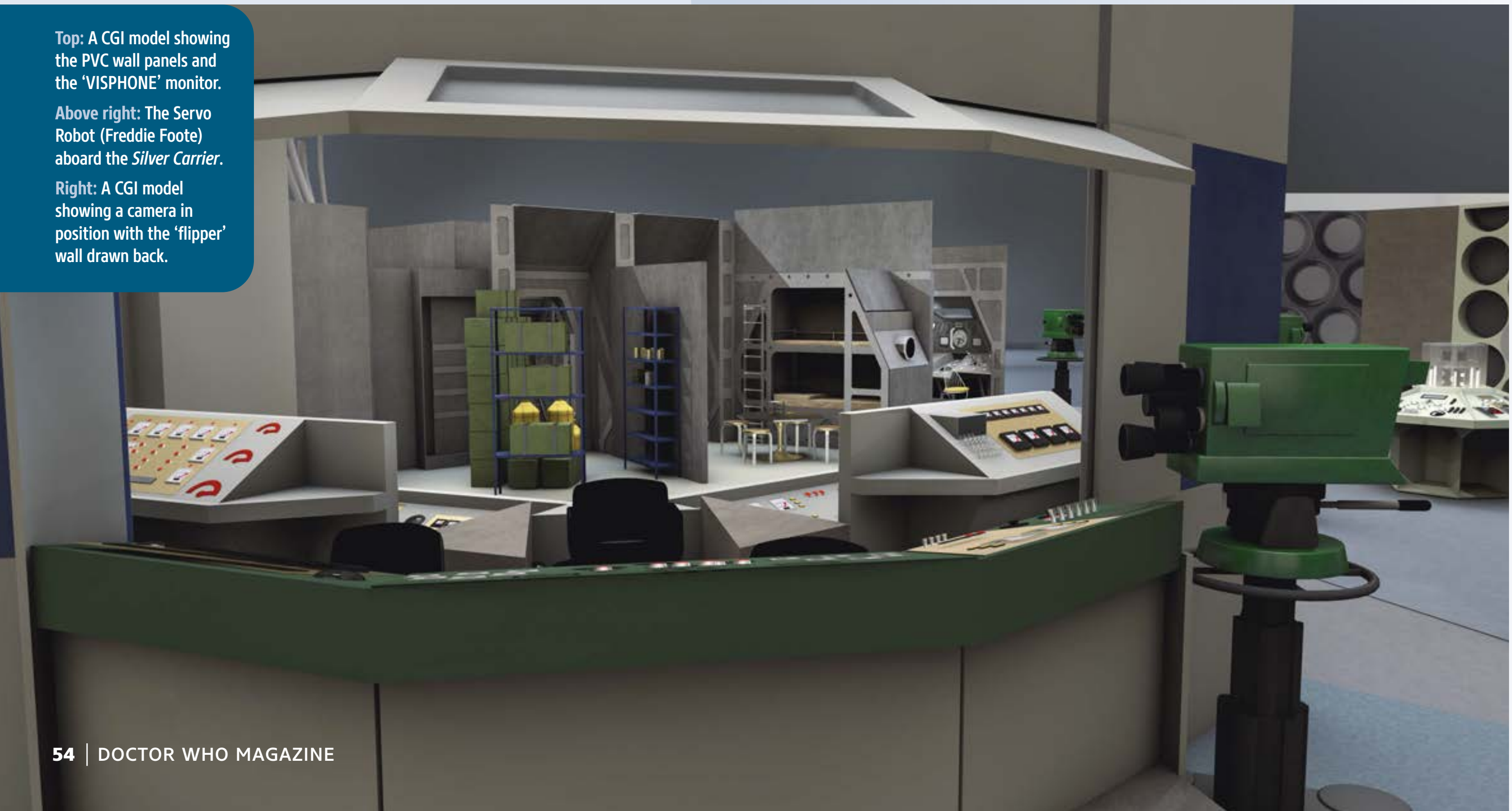
When we consider the care taken by Derek Dodd to enable directorial freedom with his designs, and the extensive visual effects involvement, there's every indication that the episode's look was just as impressive as its sound. **DWM**

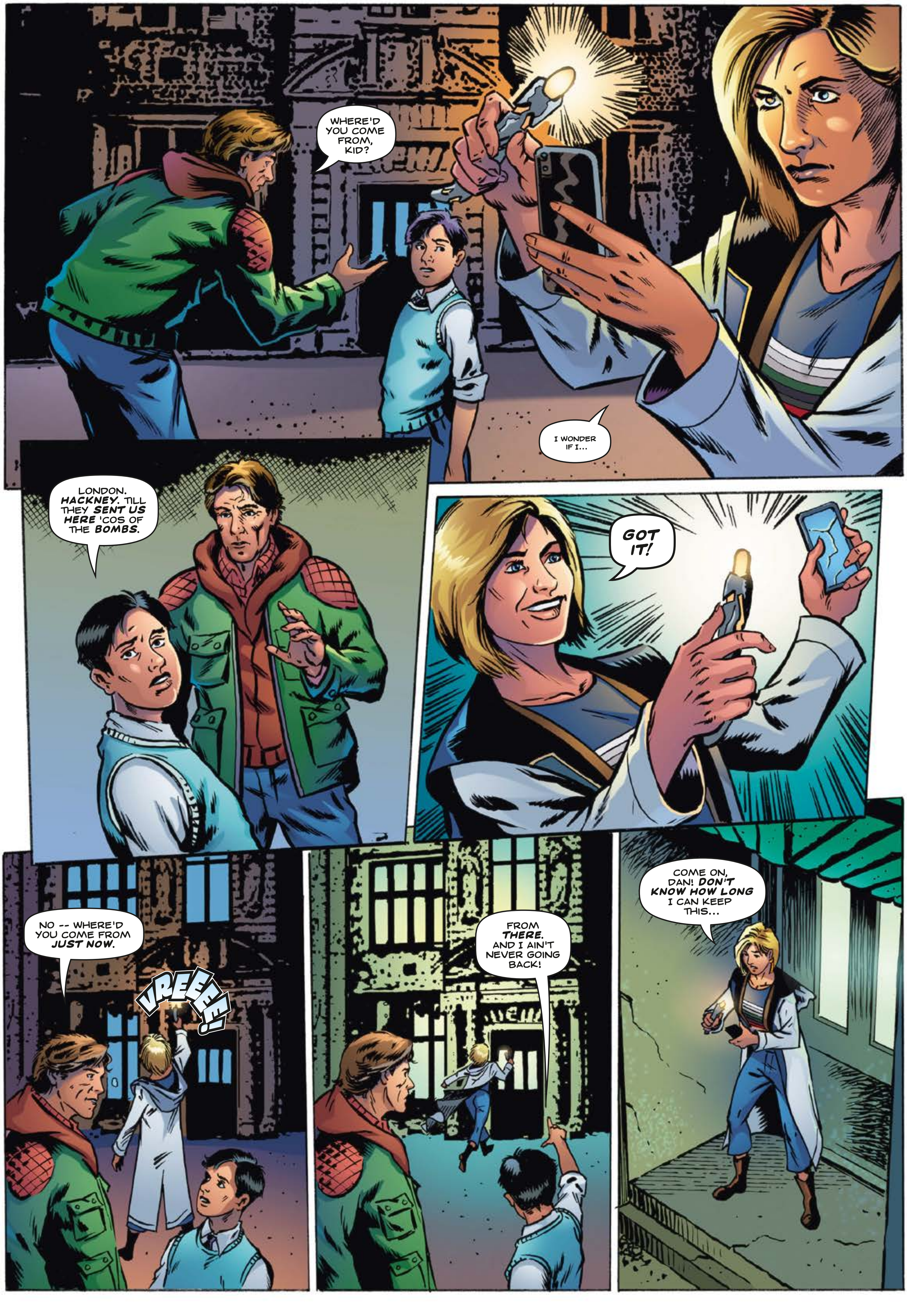


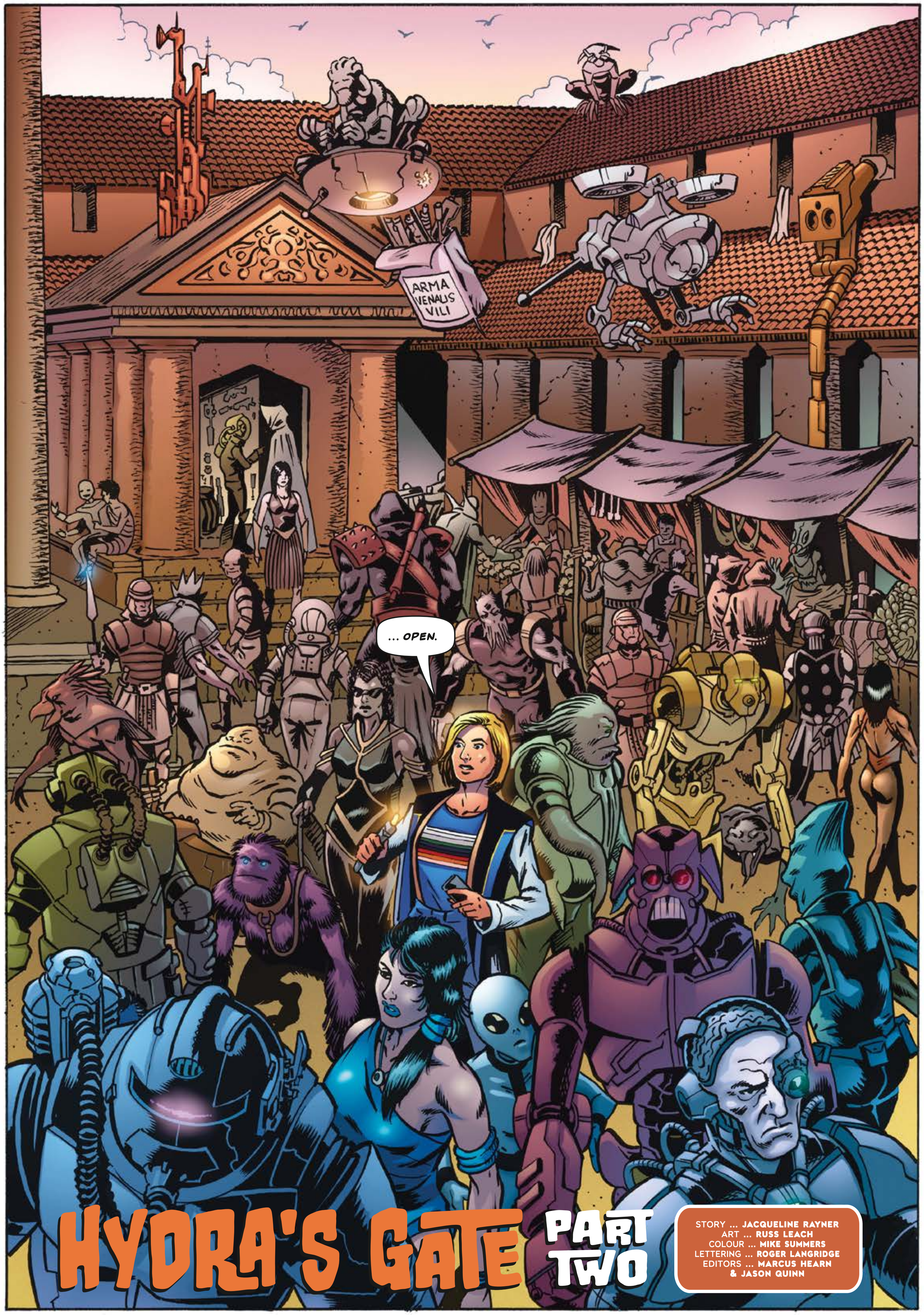
Top: A CGI model showing the PVC wall panels and the 'VISPHONE' monitor.

Above right: The Servo Robot (Freddie Foote) aboard the *Silver Carrier*.

Right: A CGI model showing a camera in position with the 'flipper' wall drawn back.

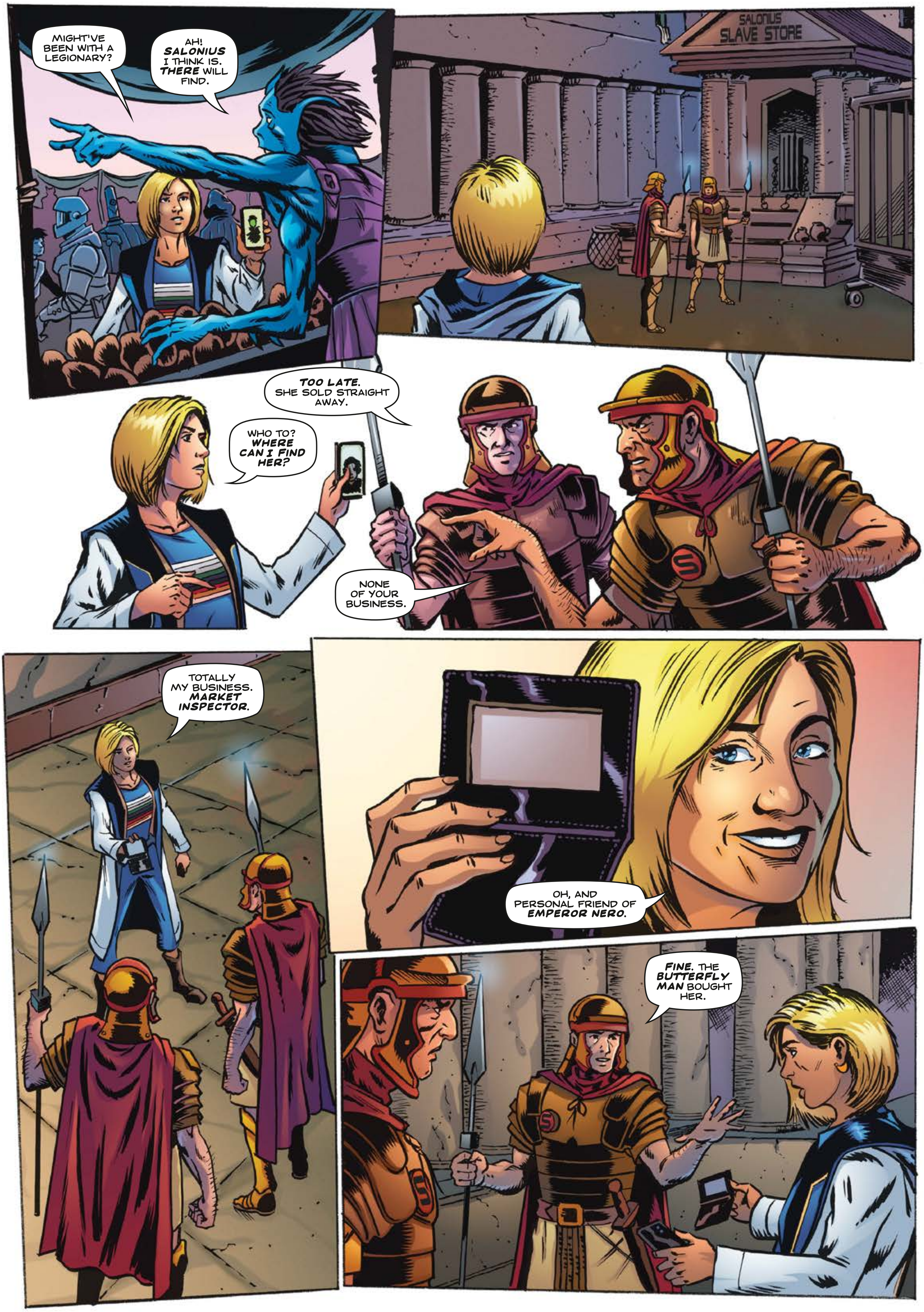


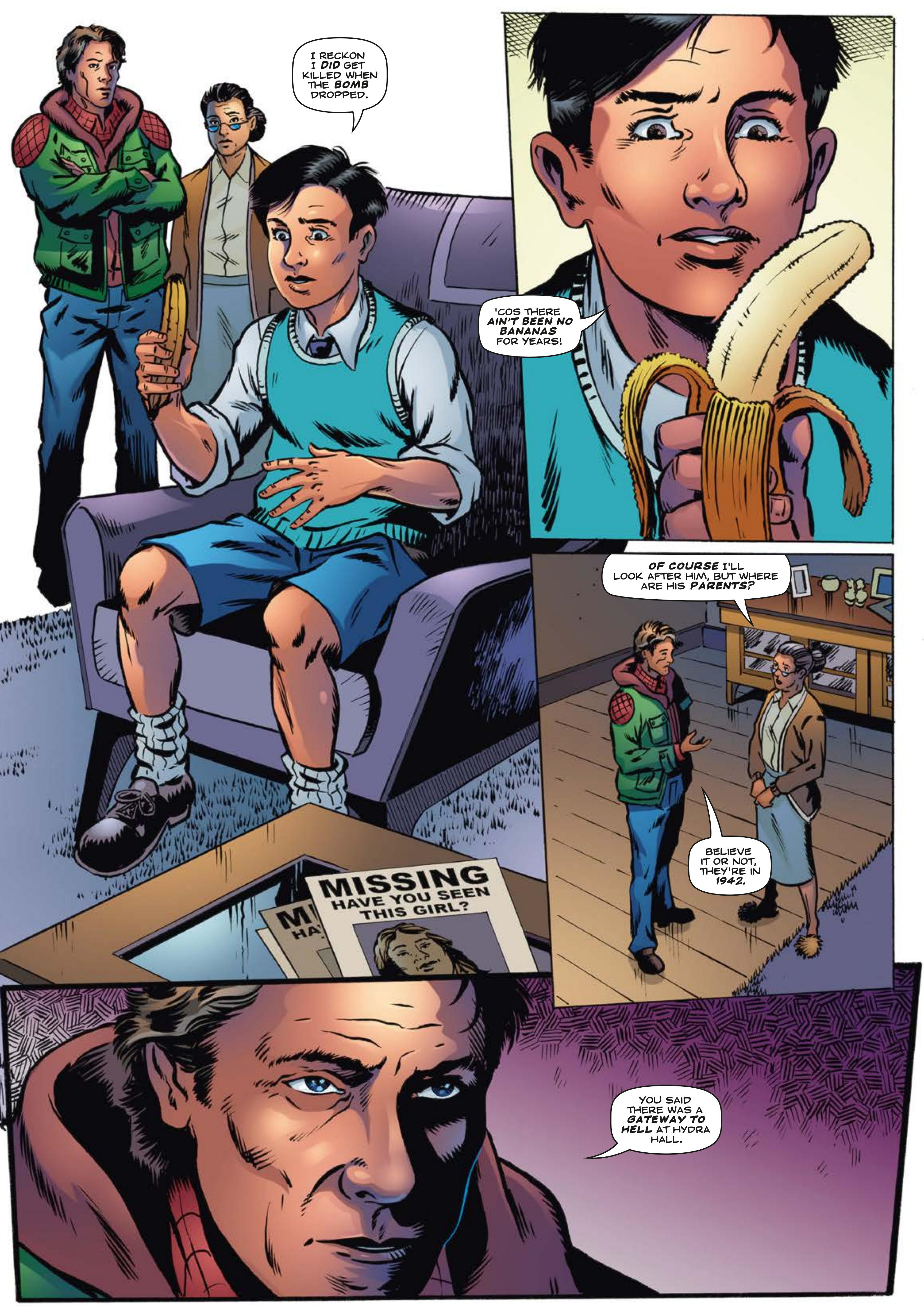

WHERE'D YOU COME FROM, KID?
I WONDER IF I...
LONDON. HACKNEY. TILL THEY SENT US HERE 'COS OF THE BOMBS.
GOT IT!
NO -- WHERE'D YOU COME FROM JUST NOW.
VREEEE!
FROM THERE. AND I AIN'T NEVER GOING BACK!
COME ON, DAN! DON'T KNOW HOW LONG I CAN KEEP THIS...

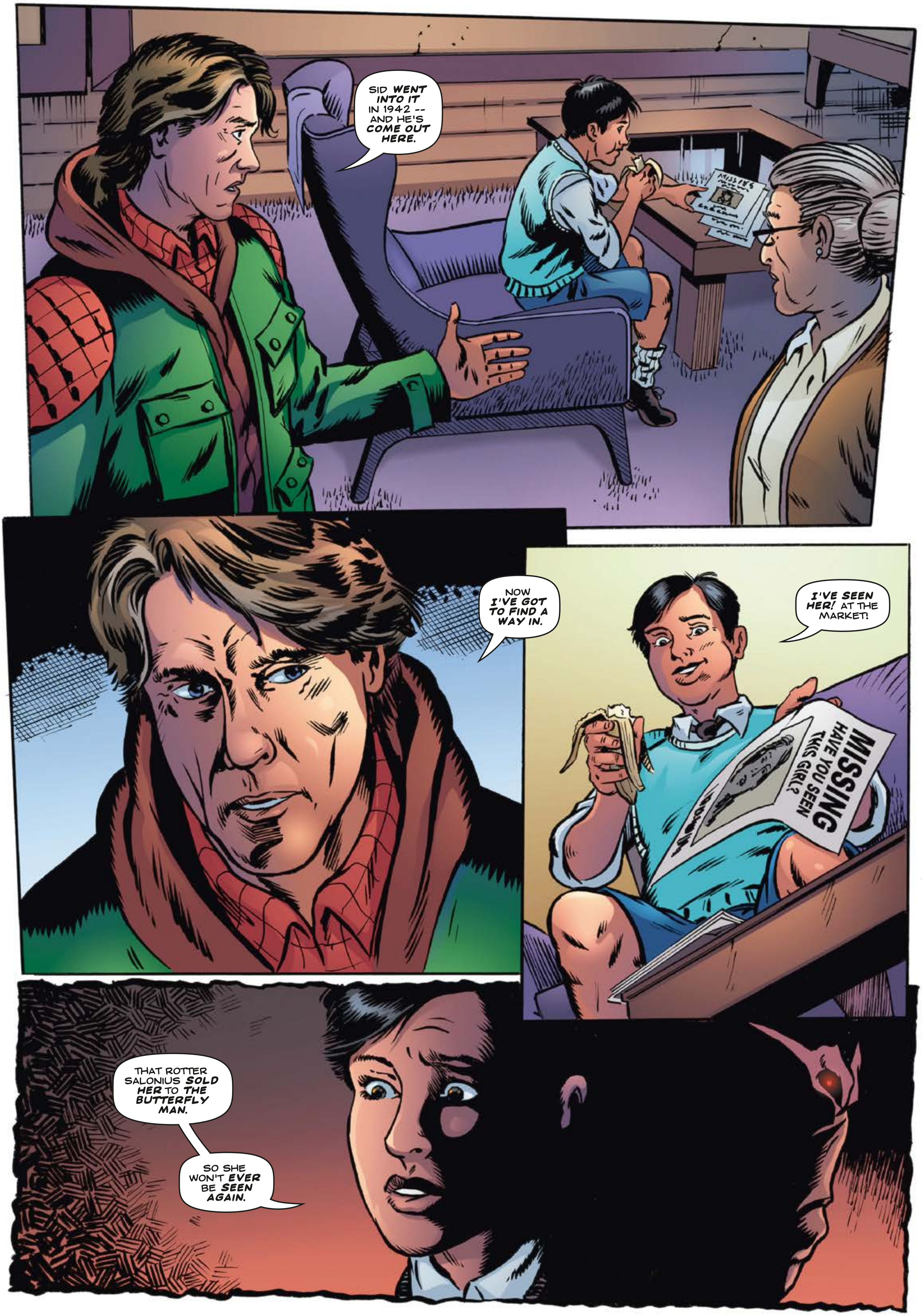

ARMA VENALIS VILI
... OPEN.

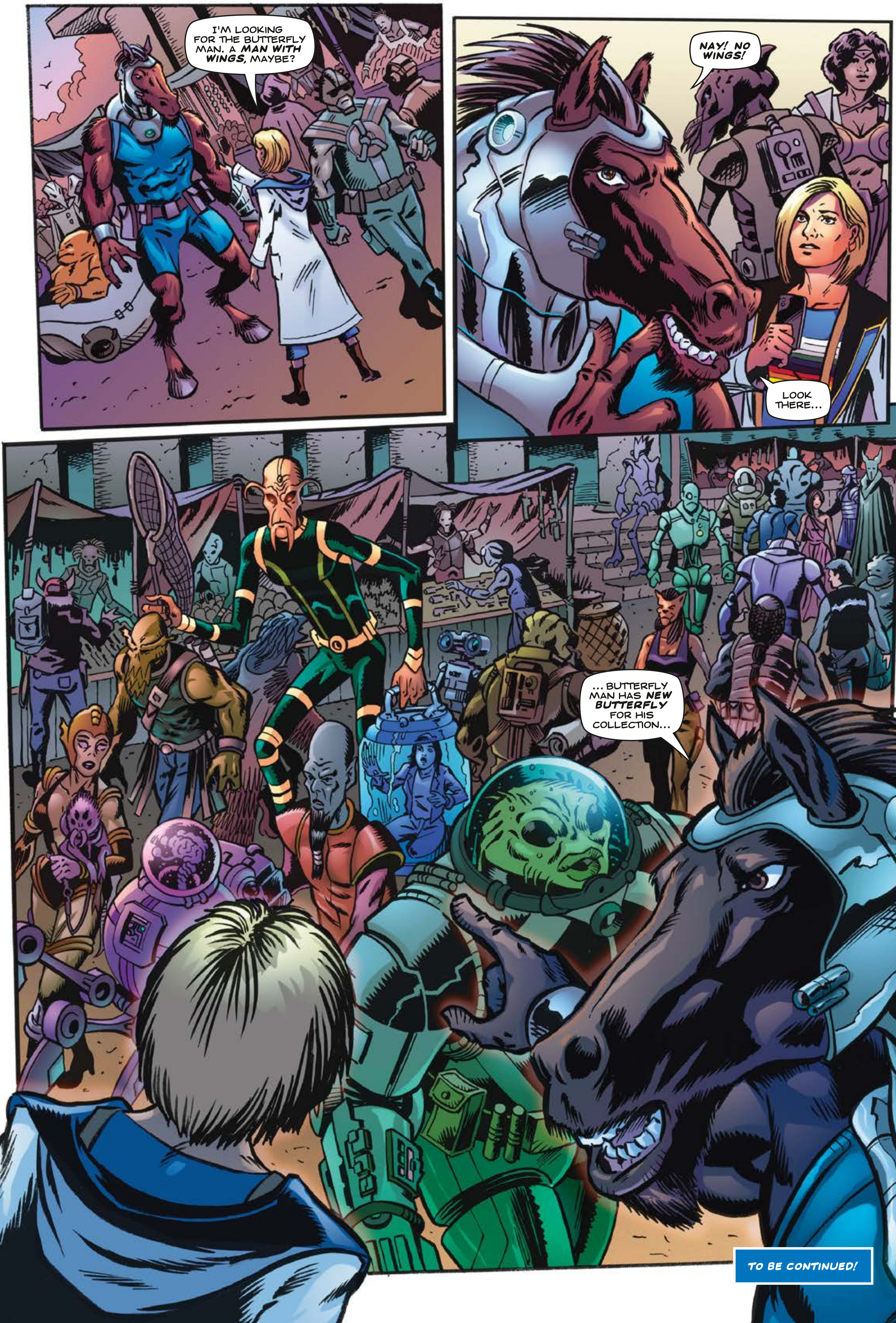
HYDRA'S GATE PART TWO

STORY ... JACQUELINE RAYNER
ART ... RUSS LEACH
COLOUR ... MIKE SUMMERS
LETTERING ... ROGER LANGRIDGE
EDITORS ... MARCUS HEARN
& JASON QUINN


MIGHT'VE BEEN WITH A LEGIONARY?
AH! SALONIUS I THINK IS. THERE WILL FIND.
SALONIUS SLAVE STORE
TOO LATE. SHE SOLD STRAIGHT AWAY.
WHO TO? WHERE CAN I FIND HER?
NONE OF YOUR BUSINESS.
TOTALLY MY BUSINESS. MARKET INSPECTOR.
OH, AND PERSONAL FRIEND OF EMPEROR NERO.
FINE. THE BUTTERFLY MAN BOUGHT HER.


I RECKON I DID GET KILLED WHEN THE BOMB DROPPED.
MISSING HAVE YOU SEEN THIS GIRL?
'COS THERE AIN'T BEEN NO BANANAS FOR YEARS!
OF COURSE I'LL LOOK AFTER HIM, BUT WHERE ARE HIS PARENTS?
BELIEVE IT OR NOT, THEY'RE IN 1942.
YOU SAID THERE WAS A GATEWAY TO HELL AT HYDRA HALL.


SID *WENT INTO IT* IN 1942 -- AND HE'S *COME OUT HERE.*
NOW *I'VE GOT TO FIND A WAY IN.*
I'VE SEEN HER! AT THE MARKET!
MISSING
HAVE YOU SEEN THIS GIRL?
THAT ROTTER SALONIUS *SOLD HER* TO *THE BUTTERFLY MAN.*
SO SHE WON'T *EVER* BE *SEEN AGAIN.*


I'M LOOKING FOR THE BUTTERFLY MAN. A **MAN WITH WINGS**, MAYBE?
NAY! NO WINGS!
LOOK THERE...
... BUTTERFLY MAN HAS **NEW BUTTERFLY** FOR HIS COLLECTION...
TO BE CONTINUED!

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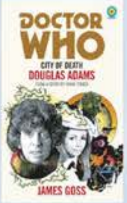

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The Waters of Mars

ALAN BARNES joins an emboldened Doctor on a haunting visit to the Red Planet.

The watery so-called 'Flood' is a strange, unknowable invader of the human form, dredged up from the depths to take over operatives of isolated outposts. It's a relative in spirit to the watery so-called 'Weed Creature' from *Fury from the Deep* (1968), one of those vintage 'base under siege' stories that *The Waters of Mars* mimics, in part: a horrible boss, an international crew, a super-smart technician, a bit where the monsters get in... and ultimately, a wider threat to the world (see *Plot Devices*, **Doctor Who Magazine** issue 542). But the Flood isn't the real enemy. At one point, the Doctor states it baldly: "We're not just fighting the Flood, we're fighting time itself. And I'm going to win!"

There should have been another way. Time wants Captain Adelaide Brooke to die in the destruction of Bowie Base One, so her granddaughter, Susie Fontana, can be inspired to take to the stars. A different, less damaged Doctor might have cheerily tried to *cheat* time, by whisking Adelaide and her surviving crew to a small planet in the region of Proxima Centauri, 30 years in the future, then delivered young Susie a Christmas card from her grandmother, perhaps – a star chart with the planet circled, saying 'FIND ME'. Squaring the circle, like the Doctor does.

But not on Bowie Base One in the year 2059. Here, he doesn't want to cheat time; he wants to *beat* it. So he loses, as he must. Because *The Waters of Mars* is far from a typical *Doctor Who* story, despite its 'base under siege' riffing. It's a format-breaker, the exception to prove the rule.

The day the Doctor wasn't just defeated by time; the day he defeated *himself.*

Right: The Doctor (David Tennant) becomes the "Time Lord Victorious" in *The Waters of Mars* (2009).

FIRST BROADCAST:
15 November 2009

Mars colonist Adelaide Brooke receives a message from home...

00m 09s *The Waters of Mars* opens with a shot of Adelaide's daughter Emily (Lily Bevan) holding up Adelaide's granddaughter, baby Susie. Which is particularly cunning, since the exploits of the grown-up Susie will prove fundamental to the plot – and here she is, hidden in plain sight.

In early versions of the story, the Mars mission commander was a Russian woman, Valentina Kerenski – a character devised with Helen Mirren in mind, until showrunner

(and co-writer) Russell T Davies recalled that Dame Helen had played a Russian space captain in the *2001: A Space Odyssey* sequel, *2010* (1984). The character was duly reimagined as a 'Grace' – but that name was vetoed on the grounds that the Eighth Doctor (Paul McGann) had been accompanied by Dr Grace Holloway (Daphne Ashbrook) throughout the *Doctor Who* TV movie (1996).

The eventual 'Adelaide' would eventually be played by Lindsay Duncan. "I've always wanted to do [a *Doctor Who*]," she claimed in **DWM** issue 415, "and I've been approached in the past, but it hasn't worked out, for whatever reasons..." Alas, history doesn't record which earlier guest star role(s) she might have been up for.

Messages from home were an integral part of Davies' original 'Christmas on Mars' idea, as described in an email reprinted in *Doctor Who: The Writer's Tale – The Final Chapter* (published by BBC Books in 2010) – "flickering videos of wives and kids, beaming from Earth on Christmas Eve". Shortly before shooting began, the episode was moved away from its provisional 'last Saturday before Christmas' slot – but the messages remained, shorn of festive content.

Emily's message breaks up just as she's telling her mum about the deposit on her house. As scripted, she continued: "I paid 2,000 yen, they're gonna need another 5,000 by December the first, but the problem is..."

It's not necessarily solar flares that cause the break-up, though. The script implied a very different cause: "But then, interference over the speakers, a grind and roar. The NOISE OF THE TARDIS." Adelaide was baffled: "What the hell...?"

00m 51s Exiting his TARDIS, the Doctor (David Tennant) steps onto the surface of the Red Planet in the spacesuit he acquired on Sanctuary Base 6 in *The Impossible Planet/The Satan Pit* (2006).

Differently spacesuited Yuri Kerenski (Aleksandar Mikic) – who gained Valentina's surname – exits the sanctuary of the Mars base, placing a 'NO TRESPASSERS' sign in the dust. This was an adjustment from the 'Christmas' version, in which he made a beacon into a Christmas tree while a song like Dean Martin's version of *Let It Snow! Let It Snow! Let It Snow!* (1959) played over his helmet comms.

Soon, Adelaide unfairly admonishes her Australian deputy Ed Gold (Peter O'Brien) for Yuri's antics. The end of this scene was cut for time. As scripted, Ed told Yuri, "Thanks for that" – and called him back inside. "Never mind the planet, we've got a Captain with no signs of life," grumbled Yuri.

Ex-*Neighbours* regular Peter O'Brien had featured as Aussie accountant Cameron in Davies' relationship drama *Queer as Folk* (1999) – whom Vince (Craig Kelly) dumped, not unreasonably, on account of his inability to name all the actors who'd played the Doctor.

02m 34s Surveying the base, the Doctor is arrested by a robot named Gadget ("Gadget gadget" – voiced by Philip Hurd-Wood, uncredited). Partly inspired by WALL·E, the caterpillar-tracked trash-compacting star of the eponymous Pixar movie (on release while the story was being developed), the robot was Davies' addition to co-writer Phil Ford's original *Red Christmas* treatment. Stage directions described how "a full selection of tools – a tool for every job" hung from its body – hence, we presume, the name Gadget.

Below: Captain Adelaide Brooke (Lindsay Duncan).

03m 19s Soon, in the central dome: while Adelaide holds the Doctor at the point of her blue laser, senior techie Steffi Ehrlich (Cosima Shaw) notes that Earth Mission Control is out of range for the next ten hours – conveniently for the trespassing Doctor, said the suspicious Ed in a cut response.

The Doctor gives Adelaide his word that she can trust him. Stage directions indicated: "She looks at him; somehow, she does trust him. A little." (See **56m 48s** below.)

Junior techie Roman Groom (Michael Goldsmith) uses auto-gloves to control Gadget. "I hate funny robots," says the Doctor – which, in another cut, prompted Gadget to deliver his "Gadget gadget" catchphrase yet again. "There. Did anyone laugh?" asked the Doctor. "No." But do we detect the ghost of *Doctor Who*'s one-time ITV rival, *Metal Mickey* (1980-83), with his catchphrase, "Boogie boogie"?

05m 21s Two more crew members are working in the biodome – including Andy Stone (Alan Ruscoe), who takes a bite from a freshly pulled then water-washed carrot. The single deadliest carrot in *Doctor Who* to date, it'll transpire...

Here, Alan Ruscoe is seen unmasked for the first time in *Doctor Who* – having previously played an Auton in *Rose* (2005), the Raxacoricofallapatorian form of Blon Fel-Fotch Passameer-Day Slitheen in *Aliens of London/World War Three* and *Boom Town* (2005), robots Trine-E and the Anne Droid in *Bad Wolf/The Parting of the Ways* (2005), plus →

Essential Info

▶▶ The Tenth Doctor's penultimate adventure might have been a *Star Trek* pastiche, with the TARDIS landing aboard a surrogate USS *Enterprise*, or a Christmas episode set largely in an empty hotel – an idea developed into a full outline by *Sarah Jane Adventures* writer and co-producer Phil Ford. But showrunner Russell T Davies had cooled on the hotel, and proposed *Christmas on Mars* as an alternative – a story set on a NASA-type colony in the near future.

▶▶ On 31 July 2008, two days after Davies had set course for the Red Planet, NASA confirmed that tiny amounts of water ice had been present in a soil sample taken by the Phoenix lander some time after its descent into the Martian Arctic on 25 May. Where there was water, there might be life...

Above left inset: Writers Phil Ford and Russell T Davies.

▶▶ Jointly credited to Davies and Ford, *The Waters of Mars* was the 11th – and to date, final – *Doctor Who* story proper to be directed by Graeme Harper. Location shooting began on Monday 23 February 2009 at the Cemex Taffs Well Quarry near Cardiff – previously the heart of Vesuvius in *The Fires of Pompeii* (2008), now the surface of Mars. The Great Glasshouse at the National Botanical Garden of Wales in Llanarthne doubled as the inside of the Mars colony's biodome, and (among other locations) the TARDIS' final London landing site was found on Victoria Place in Newport. Studio scenes were recorded at the programme's regular Upper Boat home, with extra care taken over sequences that required sets to be drenched in water. Principal photography concluded with the TARDIS interiors on Friday 20 March.

▶▶ Ultimately broadcast ahead of the Tenth Doctor's final outing, since scheduled for Christmas and New Year, *The Waters of Mars* ranked 43rd (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

Left: Graeme Harper directs Michael Goldsmith (as Roman Groom).

→ a Pierrot-like menace in *The Sarah Jane Adventures: The Day of the Clown* (2008).

Unaware that Andy is undergoing a hideous transformation, his colleague Maggie (Sharon Duncan-Brewster) speculates that the intruder might be from a Spanish project. "But they couldn't land without Mission Control finding out, could they..?" she mused, in another cut line.

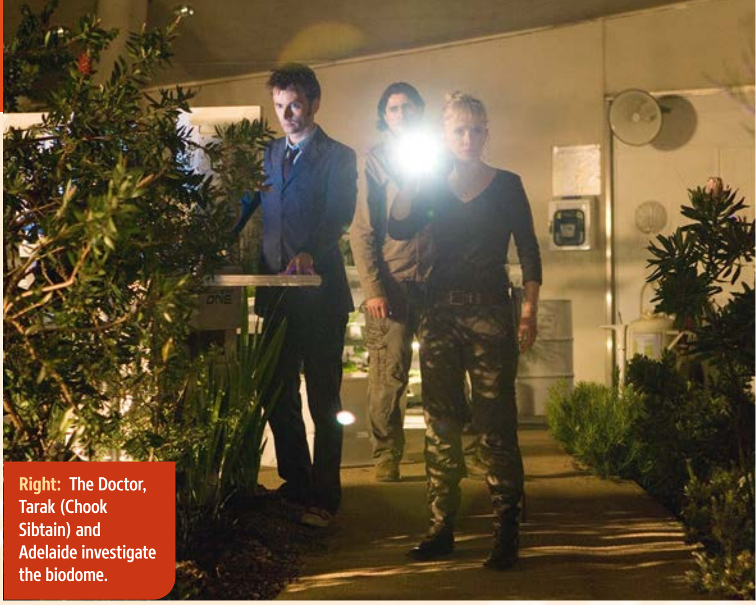
Similarly, Ed suspects "the Branson Inheritance lot" – presumably the descendants of British entrepreneur Richard Branson, who founded spaceflight company Virgin Galactic in 2004. "They've talked about a Mars shot for years," he continues. In 2019, Branson indicated that Elon Musk's SpaceX would likely reach the Red Planet first: "I'm not as passionate about Mars as Elon is."

06m 46s The year is 2059: the Doctor realises that these are the first Martian colonists, and that this is Bowie Base One. He should have been paying closer attention, though: there's a 'BOWIE BASE ONE' patch clearly visible on Steffi's overalls, and we'll see the base logo printed on the wall of the central dome airlock later (at **42m 30s**) – which he must have passed through to get here.

Of course, the base is named after musician, actor and occasional alien impersonator David Bowie... who famously wondered if anything lived on the Red Planet in the chorus of his 1971 song *Life on Mars?*

The Doctor knows the names of the strange ones in the dome, recalling their online obituaries in his head... which incorporate many additional character details.

For example: Adelaide, born in Finchley on 12 May 1999, gained a "first honours degree" (sic) from Cambridge in combined physics and mathematics – but in 2017 transferred to Rice University in the US to study for a doctorate in physics. (Which, if the dates are correct, indicates that Adelaide was a child prodigy, since she must have graduated from Cambridge at 18!) Joining NASA in Houston, she headed up Project Pitt Stop (sic) – "a project to use the Mon as a refuelling base for further interplanetary exploration". At 42 (ie, circa 2041-42) she became the first woman to land on Mars, then "campaigned tirelessly to choose Mars as the location for colonisation over the Moon". Young Adelaide couldn't, however, have been orphaned during "the Dalek invasion of 2008", because the events of *The Stolen Earth/Journey's End* (2008) in fact occurred in 2009 – a year after transmission, like all apparently contemporaneous episodes following *Aliens of London* (2005).



Right: The Doctor, Tarak (Chook Sibtain) and Adelaide investigate the biodome.

Confusingly, Ed (born 2008) graduated in mechanical engineering from the University of Adelaide. Strangely, both geologist Mia Bennett (born 2032) and biodome head Andrew Stone (born 2025, as seen later) are said to have been American-born and bred – but both have clear British accents.

The date is 21 November 2059 – the day the base will be destroyed in a nuclear blast, the Doctor alone knows.

MARS DISASTER

08m 03s When the final script was prepared, Davies expected the episode to air on Saturday 21 November 2009 – hence the date, exactly 50 years into the future. At **08m 59s**, we'll see that the obituary for Sheffield-born Margaret Cain (born 2028) will be published on 'Thursday' 22 November 2059 – when 21 November 2059 will actually be a Friday.

"What's so important about my age?" asks Mia (Gemma Chan), wondering why the Doctor said she was only 27 years old. On screen, her question is left hanging – marking the start of the lengthiest sequence cut from the finished programme (one of five 'deleted scenes' included in the *Complete Specials* Blu-ray/DVD release). Nothing, said the Doctor – then, looking at Mia and Yuri, he realised: "Ohh, but you're a *couple*." No one ever knew, he continued. "We're not, we just work together," insisted Yuri – but the Doctor wasn't having it: "For the past five minutes, you've been four inches closer than a man and woman would normally stand." That didn't mean anything, protested Mia... whereupon Ed weighed in: "Oh come off it, you two. At least we can stop pretending now."

They'd known about it since ten million miles from Earth, said Roman; it had been a very small ship, added Steffi. "Don't tell me the Captain doesn't approve of couples?" asked the Doctor. "I decided it was more easily contained if nothing was said," replied Adelaide. "So thank you for that, Doctor," she continued – before telling the two lovebirds that from now on, she'd be allocating them separate shifts in separate domes. All of this was removed simply to get to the monsters quicker – but losing the stated relationship between Mia and Yuri would have knock-on effects...

10m 21s Adelaide's prevented the Doctor from leaving – and has forced him to accompany her to investigate an ominous growling over the biodome comms, along with the base medico, Karachi-born former athlete Tarak Ital, MD (born 2026). Tarak was played by Chook (aka Joplin) Sibtain, previously Mark Grantham, manager of an alien-owned laser tag game, in *The Sarah Jane Adventures: Warriors of Kudlak* (2007) – but for *Waters of Mars* director Graeme Harper, he'd recently recorded an episode of *Robin Hood: The Enemy of My Enemy* (2009).

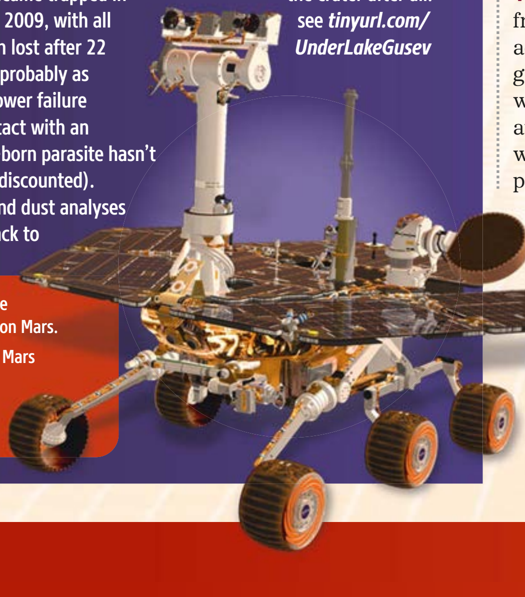
En route, over the comms, the Doctor tells Roman that he doesn't hate robot dogs... and need *The Fact of Fiction* spell out why?

UNDER THE LAKE

Bowie Base One is said to have been founded on 1 July 2058 at the 166-kilometre-wide Gusev Crater, named after the Russian astronomer Matvey Gusev (1826-66) – supposedly chosen for its location atop an underground glacier, from which the base extracts water.

For many years, it was indeed believed that the Crater, into which the massive Ma'adim Vallis water channel drained, was the site of an ancient lake bed. For this reason, Gusev was chosen as the exploration site for NASA's Mars Exploration Rover *Spirit*, which landed there on 4 January 2004. *Spirit* became trapped in sand on 1 May 2009, with all communication lost after 22 March 2010 – probably as a result of a power failure (although contact with an ancient water-born parasite hasn't been formally discounted).

Rock, soil and dust analyses transmitted back to Earth prior to that point found no evidence of life in ancient water traces, and failed to confirm that Gusev had once been a massive lake – although a 2014 study by an Arizona State University team led by Professor Steve Ruff suggested that a smaller Lake Gusev may have existed in the crater after all: see ***tinyurl.com/UnderLakeGusev***



Above left: The Gustev Crater on Mars.
Right: NASA's Mars Exploration Rover *Spirit*.

14m 32s The unconscious Maggie is removed to sickbay, where she'll be quarantined behind glass in what stage directions described as "a classic 'Alien' Isolation room" (ie, after the 1979 sci-fi/horror movie *Alien*). Meanwhile, the Doctor helps Adelaide search for the AWOL Andy – and spots a robin. Birds are used to keep the insect population down, says Adelaide... in a line hastily improvised by Davies during night-time shooting in the Great Glasshouse at the National Botanical Garden in Wales. "They switch the lights on at night, and the birds wake up," he explained in one of the emails reprinted in *The Writer's Tale*. "It's a cacophony!"

16m 09s Having come round, Maggie sees Yuri rewatching a video message from his brother, Mikhail (Max Bollinger) – whose Russian was scripted in English: "<Just my luck, falling in love with an Englishman! I thought they were meant to be all reserved and quiet. Trust me, to end up with an idiot...>"

Unaware that Maggie has transformed into a cracked-mouthed monster gushing water, Yuri brings up a display of Earth's oceans. "Endless water," gurgled Maggie, in the script. "More and more, with the icecaps melting," said Yuri, still oblivious. But why doesn't Maggie's water flood the isolation room? Stage directions explained: "it's as if the water goes round her in a cycle, into her clothes, absorbed back up."

18m 40s Meanwhile, the Doctor and Adelaide catch Andy exuding water over Tarak... who soon undergoes the same monstrous transformation. Both have pinhole pupils in their eyes, unlike Maggie – because Davies ordered her contact lenses to be removed after seeing the "terrifying" rushes of Andy and Tarak in the biodome. "I think children would be petrified – not scared, but sick with fear and dread," he explained in one of the *Writer's Tale* emails.

22m 09s The Doctor soups up Gadget so he and Adelaide can escape Andy and Tarak – the robot's tyres making flame trails, like the famously souped-up DeLorean in the movie *Back to the Future* (1985).

24m 44s In sickbay, the Doctor studies Maggie. Originally, he urged the others to think about what was happening – "the body's 60 per cent water, but look at her, the water never stops" – which led him to the stated realisation that whatever was inside Maggie was *creating* water.

Originally, the something inside Maggie named itself in another cut section (the second of five included in the *Complete Specials* release – albeit with Maggie's dialogue neither dubbed nor voice-effected). "And the water will consume you," replied 'Maggie' – having "absorbed the language", according to the Doctor. "So much water in your so solid shapes," said Maggie. "Water, always reaching to be free. You will drown in the Flood. Everyone drowns." The Doctor was curious – "The Flood? Is that you? Is that your consciousness?" – but Maggie just tilted her head.

All this was removed in editing in an attempt to make the 'something in the water' stranger and more unknowable. Nonetheless, the Doctor will make three references to 'the Flood' in subsequent scenes.

The Doctor and Adelaide catch Andy exuding water over Tarak.

The creatures want Earth, a world full of water – prompting Adelaide to order Action Procedure One: evacuation.

33m 09s While Ed readies the shuttle for launch, the Doctor has followed Adelaide to the ice field that the base was built over, to check it wasn't the source of the infection. There, he tells her that that, in 30 years' time, her granddaughter Susie Fontana Brooke will pilot the first lightspeed ship to Proxima Centauri – ie, the nearest-known star to our Sun, 4.2465 light years away.

39m 41s With Andy and Tarak trying to break through the roof, Adelaide has trapped the departing Doctor in the airlock, demanding to know what happens. The Doctor asks Adelaide to imagine trying to save the people of Pompeii: "But in doing so, you make it happen. Anything I do just makes it happen." Which was exactly the situation he'd found himself in not long before, in *The Fires of Pompeii* (2008). Then, his friend Donna (Catherine Tate) had persuaded him to save someone: "Not the whole town. Just save someone." In that instance, he saved Lucius Caecilius Iucundus (Peter Capaldi) and family – examples of the "little people" he'll mention at **57m 05s**, we presume – but left 19,996 other Pompeiians to choke to death on burning ash.

Today, Adelaide – whose sacrifice will inspire her historically significant granddaughter's choice of career – will detonate the nuclear device at the heart of the central dome: "No one ever knows why. But you were saving Earth." Further lines were cut: "When the rescue ship arrives, the ice-field has gone, the Flood has burnt..."

44m 29s Water gushes through the cracked ceiling of the dome, trapping Steffi in the video alcove – where she plays a message from home: Lisette (Zofia Strahnz), one of Steffi's two young daughters, speaking in German. Lisette's dialogue →

Top: Maggie (Sharon Duncan-Brewster) undergoes a horrifying transformation.
Far left: The Doctor makes enhancements to Gadget.
Above: Andy Stone (Alan Ruscoe) is possessed by the Flood.

→ was translated from the English given in the script: "<Hello mum, hello Mars! Ulrika, say hello. Dad says he's taking us to the mountains next weekend, and I said why, and he said grandma can't travel too far...>"

Moments before Steffi was drenched, she was scripted to say, also in German: "<I'm sorry, girls. Oh my God. I'm so sorry. I love you.>"

Cosima Shaw would again play a near-future Martian colonist in the part-fictional National Geographic series *Mars* (2016-18).

45m 37s As the Doctor trudges away, Ed is prepping the shuttle for launch – named *Apollo 34*, according to the HUMAN RACE CELEBRATES MARS COLONY news page (at **06m 46s**).

45m 53s Roman is doomed when a single drop of water falls from the ceiling onto his cheek – reminiscent of the demise of cabbie Frank (Brendan Gleeson) in the zombie horror movie *28 Days Later* (2002), infected with the deadly 'Rage' virus when a single drop of blood falls from a rafter into his eye.

47m 16s The escaped Maggie has sprayed Ed, who begins to transform. "You never gave me a chance," he tells Adelaide over the comms, while reaching for the shuttle auto-destruct. "You never could forgive me." Exactly what Ed meant, and what may once have transpired between himself and Adelaide, we'll never know...

In fact, Ed's line was a dubbed replacement for the more explicit original (included among the 'deleted scenes' in the *Complete Specials* release). This referred back to the cut material about Mia and Yuri's relationship: "No couples on board. Good rule."

47m 53s The shuttle explodes – knocking the Doctor off his feet and showering the ground with burning debris. In an atmosphere composed almost entirely of carbon dioxide, and virtually no oxygen, the flames ought to extinguish themselves almost instantly. But perhaps there's something we don't know about the chemical composition of future rocket fuel?

Above: Ed Gold (Peter O'Brien).

Past speeches echo through the stunned Doctor's mind: "I'm not just a Time Lord. I'm the last of the Time Lords" (originally said to Martha in *Gridlock*, 2007), "It'll never come back, not now" (originally said to Donna in *The Doctor's Daughter* (2008), "I've got the TARDIS. Same old life – last of the Time Lords" (originally said to Rose in *Doomsday*, 2006), "Then they died, and took it all with them. The walls of reality closed, the worlds were sealed" and "... the Time Lords kept their eye on everything" (originally said to Mickey in *Rise of the Cybermen*, 2006), "Gone forever" and "It's gone now" (originally said to Jenny in *The Doctor's Daughter*), and finally "But they died, the Time Lords. All of them. They died" (originally said to Martha and Jack in *Utopia*, 2007).

48m 36s The Doctor returns to the central dome, where he'll recall part of Carmen's prophecy from *Planet of the Dead* (2009) – "he will knock four times". If only he'd thought harder about the first part of the prophecy, "It is returning through the dark" – surely a reference to Gallifrey emerging from the time lock in *The End of Time* (2009-10).

There are Laws of Time, says the Doctor – but with the Time Lords gone, they're his to determine. In *The Three Doctors* (1972-73), the First Law was said to "expressly forbid" one incarnation of a Time Lord from meeting his other selves. But perhaps that was only meant as applied to the particular situation under discussion – because in *The Hand of Fear* (1976), the Doctor (Tom Baker) refused to take Eldrad (Judith Paris) back to the past of their home planet Kastria, since it would "contravene the First Law of Time – a distortion of history". Which is exactly what the Doctor's planning here...

"Something is happening to the glacier," observes Yuri, as Maggie shrieks, cracking the ice in the water plant dome. "They're waking the Flood," reckoned Adelaide, in a cut line. But what exactly would "waking the Flood" entail? According to one of Davies' *Writer's Tale* emails, Phil Ford's final draft had "a lovely ending with monstrous CG Water People on the loose" – but a late budget cut meant this element had to be eliminated in Davies' rewrite.

52m 48s While Adelaide arms the base's nuclear device, the Doctor uses auto-gloves to guide the souped-up Gadget across the surface of Mars, towards the TARDIS... which is now stationed on a largely flat plain, quite unlike the rocky promontory it originally landed on (at **00m 51s**). How can we account for this? Perhaps the TARDIS' Hostile Action Displacement System (introduced in *The Krotons*, 1968-69) has been triggered in anticipation of the massive nuclear blast that history demands – and shifted the ship to a safe distance?

Gadget has the TARDIS key and operates its console, guided by the Doctor – presumably having first made Gadget disable the ship's isomorphic controls, introduced in *Pyramids of Mars* (1975), or Gadget wouldn't be able to materialise the TARDIS inside the central dome mere seconds before the nuke explodes.

54m 27s The TARDIS materialises on Earth, outside Adelaide's house – and it's snowing. Cut from here (but incorporated into the

ONCE WERE WARRIORS

Examining the ice field at **28m 58s**, the Doctor tells Adelaide about a "fine and noble" race of Martians from the distant past: the Ice Warriors (introduced in *The Ice Warriors*, 1967). "Perhaps they found something down there. Used their might and their wisdom to freeze it," he muses. In additional dialogue (included in non-CG-effected form in the *Complete Specials* release), he continued: "Or maybe they fled the planet because it was unstoppable. And then the human race comes looking..."

A hive of Warriors will be found entombed under the north Martian pole in *Empress of Mars* (2017), set in 1881 – when they'll be said to have gone into hibernation 5,000 years earlier (in Martian years, circa 7529 BC) after their atmosphere evaporated. But who knows, perhaps it was purposely evaporated to help contain the Flood...?

Alternatively: in the ninth-century-set Titan Comics three-parter *The Wolves of Winter* (2017), the Twelfth Doctor and Bill, plus some Vikings, will encounter the Flood on Earth, on an island in the North Atlantic – to which one single Flood-infected Warrior had escaped, pursued by Grand Marshall Sskoll.

From left to right: Lindsay Duncan as Adelaide; a Martian in *The Ice Warriors* (1967); Iraxxa (Adele Lynch), the *Empress of Mars* (2017).

Complete Specials package), the planned fourth iteration of a running gag originally established in *The Christmas Invasion* (2005) and continued over the next two Christmas Specials – where what looked like 'snow' turned out to be something else. And so: "That's not snow," protested Yuri, "it's the Carbon Wash, cleaning the atmosphere. Everyone on Earth knows that. How come you don't?!"

Exit the traumatised Mia, pursued by Yuri. Exit, too, Gemma Chan, bound for Marvel Cinematic Universe stardom – as Minn-Erva in *Captain Marvel* (2019), then as Sersi in *Eternals* (2021).

The deletion of any concrete affirmation of Mia and Yuri's relationship meant that any possible consequences didn't need to be accounted for, as they were in Davies' draft of 12 January 2009. "They're a couple," Adelaide told the Doctor – so what if they had a child who was never meant to exist? "Time will compensate," the Doctor assured her. "I can feel it, even now."

56m 48s The whole of history could change thanks to the Doctor's interference, realises Adelaide. "Tough," says the Doctor. In the revised draft of 13 January 2009, Adelaide recalled how she'd instinctively accepted the Doctor's word when she'd had him at laser-point in the central dome (see **03m 19s** above): "But I believed you. Right from the very first second, how did I believe you? Unless it was *right*. That I knew, even then, I knew my place in time. That I should die."

The Doctor declares himself the Time Lord Victorious, winner of the Time War. "And there's no one to stop you," says Adelaide – unknowingly echoing the parting words that Donna delivered to the Doctor following their first encounter in *The Runaway Bride* (2006): "Find someone... Because sometimes, I think you need someone to stop you."

"This is wrong," declares Adelaide before entering her house – its door having mysteriously swung to, since the Doctor unlocked it with his sonic screwdriver...

A flash of blue laser light from the window indicates that Adelaide has made a terrible decision... and her obituary now shows that she died on Earth.

SPACE AGENCY CONFIRMS COMMUNICATION FROM MARS
SUSIE FONTANA BROOKE
Grandmother's Legacy Intact

59m 17s Susie Fontana Brooke will still take to the stars circa 2089, despite the "unexplicable" (sic) circumstances surrounding her grandmother's death, as described by Mia and Yuri in their "SURVIVORS STORY" (sic, again: basic grammar will be outmoded by 2059, we presume). Or maybe *because* of those changed circumstances? We read that Mia and Yuri "explained how the almost mythical 'Doctor' was on the planet Mars at the time" – and seemingly assisted them in their escape. Is it so unlikely that Susie would then be motivated to search for a sign of the Doctor in interstellar space, so he could explain exactly what happened to Adelaide? But perhaps it would be best if she never actually caught up with him...

The Doctor declares himself Time Lord Victorious, winner of the Time War.

59m 47s Ood Sigma (Paul Kasey) materialises, indicating to the Doctor that his life's song is about to end – as foretold at the end of *Planet of the Ood* (2008).

In Davies' 12 January version of this scene, Sigma materialised after the Doctor had first named himself Victorious: "And then, but then, he hears... An old, familiar, haunting song. He looks up. Behind Adelaide, a good distance away... Ood Sigma... Staring at him. The Doctor stares back. Defeated. Hold on him: blinking, upset, all this sudden arrogance draining away. Like he's collapsing inside."

This, then, was what made the Doctor realise he'd "gone too far". He'd been summoned to his death, he told Adelaide: "Go home, Adelaide Brooke. Go to your daughter, and her daughter. Hold them tight." At her door, Adelaide called out: "Will I ever see you again?" Never, he replied – before dematerialising the TARDIS, leaving Adelaide crying: "For him."

Less than 24 hours later, Davies came to the realisation that (as he wrote in an email to fellow executive Julie Gardner, reprinted in *The Writer's Tale*): "Nothing can show [the Doctor] the unstoppability of time, and the foolishness of his actions, more than Adelaide's death." But there was only one credible way for Adelaide to die – hence the revised ending, arguably one of the grimmest in *Doctor Who*.

Probably just as well it wasn't a Christmas episode, then.

60m 46s In the TARDIS, the shattered Doctor declares "No" – and heads off on a journey fated to end in *The End of Time*. Albeit with stop-offs to (among other things) marry Queen Elizabeth I, then run into his previous and subsequent incarnations (as seen in *The Day of the Doctor*, 2013). But he won't be able to delay his arrival on the Ood-Sphere forever... **DWM**

Left: Outside Adelaide's house, the Doctor considers the consequences of his actions.

FURTHER INFO

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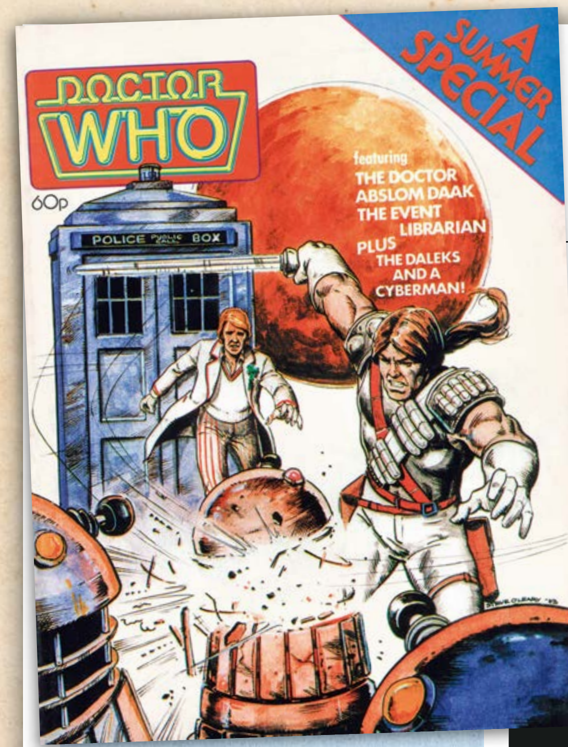
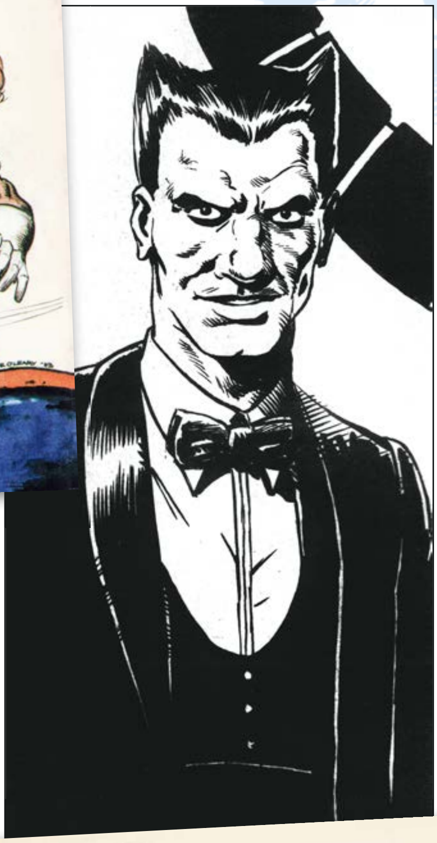
THE COMPLETE SPECIALS

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.


DOCTOR WHO
A SUMMER SPECIAL
60p
featuring THE DOCTOR ABSLOM DAAK THE EVENT LIBRARIAN PLUS THE DALEKS AND A CYBERMAN!
POLICE PUBLIC CALL BOX

CATALOGUE OF EVENTS



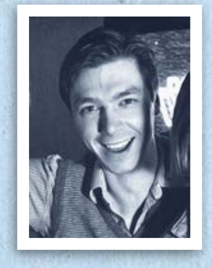
> *"All too often, it is impossible to judge just how any action will affect the whole. Impossible for you, that is. And that is where my helpers and I come in. It is our job to keep a close check on events and ensure that things don't get out of hand."*

A wrong turn brings the Doctor to a strange library, which stores events rather than books. Its mysterious Librarian combines said events to guide the universe towards a predetermined destiny – but whose plan is he really following?

Catalogue of Events is a relatively slight tale. Its raison d'être is to frame reprints of two recent comic strips: the Fourth Doctor adventure *Junk-Yard Demon* from *Doctor Who Monthly* issues 58-59 (1981) and the Doctor-less debut of *Abslom Daak... Dalek Killer* from *Doctor Who Weekly* 17-20 (1980). Both are replayed for the Doctor on a screen, by a man who can call up any event from past or future.

The Librarian sees the Doctor's life from start to finish but remains tight-lipped about the latter. He contends that the Doctor's interference in the universe hasn't always been for the good – that indeed he has caused and will cause more problems than he solves. The Librarian, in contrast, strives for order and balance, which doesn't always mean doing the moral thing. For example,

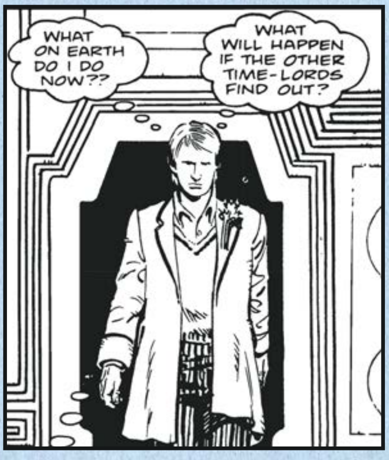
What Is It? A short story in a Marvel Comics' *Doctor Who Summer Special*.



Who Wrote It? *Doctor Who Monthly* editor Alan McKenzie.

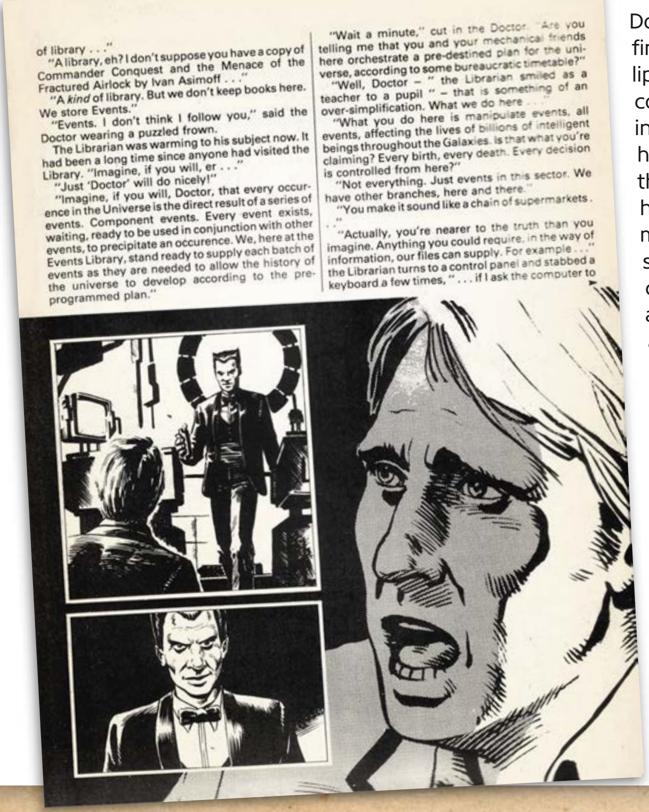
When Was It? June 1983.

Where Does It Fit? The Fifth Doctor is travelling alone, as he did in most instalments of **DWM**'s ongoing comic strip.


WHAT ON EARTH DO I DO NOW??
WHAT WILL HAPPEN IF THE OTHER TIME-LORDS FIND OUT?

Why Does It Matter? It seems to portend future events.

How Do I Find It? It's never been reprinted.



of library . . ."

"A library, eh? I don't suppose you have a copy of Commander Conquest and the Menace of the Fractured Airlock by Ivan Asimoff . . ."

"A *kind* of library. But we don't keep books here. We store Events."

"Events. I don't think I follow you," said the Doctor wearing a puzzled frown.

The Librarian was warming to his subject now. It had been a long time since anyone had visited the Library. "Imagine, if you will, er . . ."

"Just 'Doctor' will do nicely!"

"Imagine, if you will, Doctor, that every occurence in the Universe is the direct result of a series of events. Component events. Every event exists, waiting, ready to be used in conjunction with other events, to precipitate an occurence. We, here at the Events Library, stand ready to supply each batch of events as they are needed to allow the history of the universe to develop according to the pre-programmed plan."

"Wait a minute," cut in the Doctor. "Are you telling me that you and your mechanical friends here orchestrate a pre-destined plan for the universe, according to some bureaucratic timetable?"

"Well, Doctor – " the Librarian smiled as a teacher to a pupil " – that is something of an over-simplification. What we do here . . ."

"What you do here is manipulate events, all events, affecting the lives of billions of intelligent beings throughout the Galaxies. Is that what you're claiming? Every birth, every death. Every decision is controlled from here?"

"Not everything. Just events in this sector. We have other branches, here and there."

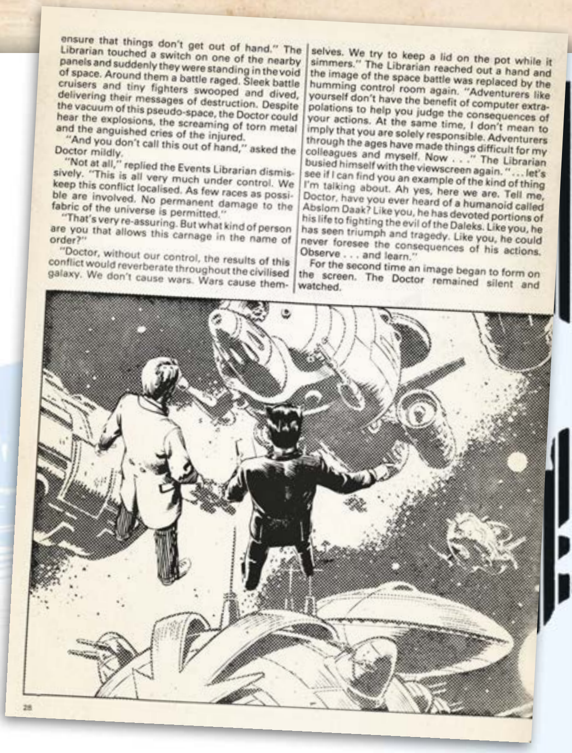
"You make it sound like a chain of supermarkets . . ."

"Actually, you're nearer to the truth than you imagine. Anything you could require, in the way of information, our files can supply. For example . . ." the Librarian turns to a control panel and stabbed a keyboard a few times, " . . . if I ask the computer to

Far left from top: *Doctor Who: A Summer Special*, published by Marvel in 1983; writer Alan McKenzie; the Doctor travels alone in *The Stockbridge Horror* (*Doctor Who Monthly* issue 70, 1982, script and pencils by Steve Parkhouse).

Above: The Events Librarian.

Left: The second page of *Catalogue of Events*. The story was illustrated by Steve Dillon and Steve O'Leary.



ensure that things don't get out of hand." The Librarian touched a switch on one of the nearby panels and suddenly they were standing in the void of space. Around them a battle raged. Sleek battle cruisers and tiny fighters swooped and dived, delivering their messages of destruction. Despite the vacuum of this pseudo-space, the Doctor could hear the explosions, the screaming of torn metal and the anguished cries of the injured.

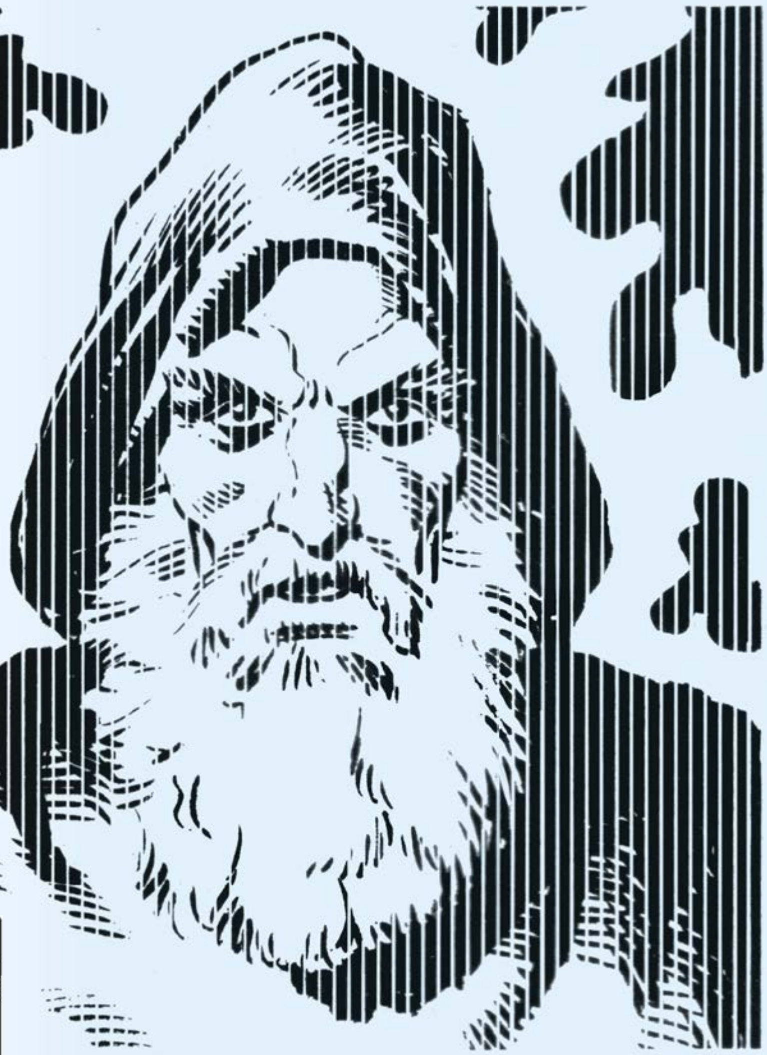
"And you don't call this out of hand," asked the Doctor mildly.

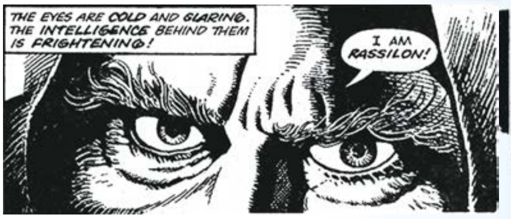
"Not at all," replied the Events Librarian dismissively. "This is all very much under control. We keep this conflict localised. As few races as possible are involved. No permanent damage to the fabric of the universe is permitted."

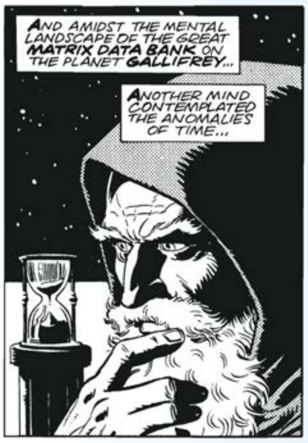
"That's very re-assuring. But what kind of person are you that allows this carnage in the name of order?"

"Doctor, without our control, the results of this conflict would reverberate throughout the civilised galaxy. We don't cause wars. Wars cause themselves. We try to keep a lid on the pot while it simmers." The Librarian reached out a hand and the image of the space battle was replaced by the humming control room again. "Adventurers like yourself don't have the benefit of computer extrapolations to help you judge the consequences of your actions. At the same time, I don't mean to imply that you are solely responsible. Adventurers through the ages have made things difficult for my colleagues and myself. Now . . ." The Librarian busied himself with the viewscreen again. ". . . let's see if I can find you an example of the kind of thing I'm talking about. Ah yes, here we are. Tell me, Doctor, have you ever heard of a humanoid called Abslom Daak? Like you, he has devoted portions of his life to fighting the evil of the Daleks. Like you, he has seen triumph and tragedy. Like you, he could never foresee the consequences of his actions. Observe . . . and learn."

For the second time an image began to form on the screen. The Doctor remained silent and watched.




THE EYES ARE COLD AND GLARING. THE INTELLIGENCE BEHIND THEM IS FRIGHTENING!
I AM RASSILON!


AND AMIDST THE MENTAL LANDSCAPE OF THE GREAT MATRIX DATA BANK ON THE PLANET GALLIFREY...
ANOTHER MIND CONTEMPLATED THE ANOMALIES OF TIME...

he allows a war to rage but keeps it contained. "Do-gooders upset the delicate scales of existence," he claims. His is just one of a network of Events Libraries – he is Events Librarian 367 – each staffed by "calculator droids".

The Librarian manipulates the lives of billions of people and the Doctor disapproves. "Every birth, every death. Every decision is controlled from here?" he asks. He resolves to raise the matter with "the elders of Gallifrey" and even with Rassilon. Once he's left, however, the *Librarian* contacts his "controller" – who turns out to be the Time Lords' legendary founder himself!

At this point, Rassilon – first mentioned in *The Deadly Assassin* (1976) and presumed long dead – hadn't yet been seen on television. He had, however, made a few comic-strip appearances. In the first of these, *Star Death* (*Doctor Who Monthly* issue 47, 1980), set in Gallifrey's past, artist John Stokes envisaged him as a hooded, bearded old man with prominent eyebrows. The Fifth Doctor encountered this same incarnation – or rather, a virtual copy of him confined to the Matrix – in *The Tides of Time* (*Doctor Who Monthly* issue 61-67, 1982) and *The Stockbridge Horror* (*Doctor Who Monthly* issue 70-75, 1982-83). It seemed that Rassilon still had much authority on Gallifrey – including the running of its Celestial Intervention Agency – despite his technically deceased state.

These appearances are hard to reconcile with subsequent developments. Only five months after *Catalogue of Events* was published, a very different-looking, not-dead-but-only-sleeping Rassilon made his on-screen debut in *The Five Doctors*.

But what if the Rassilon of *Catalogue of Events* is no Matrix copy, after all? What if this is one of those extremely rare occasions when the Doctor has wandered into his home world's history? Were this to be so (as when the Thirteenth Doctor met the Time Lords of an earlier generation in 2020's *Fugitive of the Judoon*), that would certainly constitute "a wrong turn". For his part, Rassilon seems not to recall their previous meetings. "I know of this person," he says of the Doctor. "He has been useful to our cause in the past." The Doctor even notes that the Library is still using paper instead of "more modern equipment".

It's tempting, then, to draw a connection between this story and recent revelations in the TV series. The Librarian's philosophy sounds very much like that espoused by Tecteun in 2021's *Survivors of the Flux*. Like Tecteun, the Librarian can wipe the Doctor's mind – along with his own – by erasing the event of their own meeting. Rassilon orders him to do this, claiming that "Even the ideas expressed by one such as the Doctor can have their repercussions. He is best forgotten." But the Librarian hesitates to do so...

The ideas presented in this story have never yet been followed up. It would seem that the Doctor *has* forgotten the Events Librarian. Is it possible, however, that what we glimpsed all those years ago was really just a small part of the origin story of a certain Division...? **DWM**

Top left: The Librarian shows the Doctor events replayed on a screen.

Above left: Rassilon in *Star Death* (*Doctor Who Monthly* issue 47, 1982, script by Alan Moore, art by John Stokes).

Above right: Rassilon in *Catalogue of Events*.

Left: Rassilon in *The Tides of Time* (*Doctor Who Monthly* issue 62, 1982, script by Steve Parkhouse, art by Dave Gibbons).

Below inset: Rassilon (Richard Mathews) in *The Five Doctors* (1983).

Reviews

Our verdict on the latest episodes and products.

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- ***The Ninth Doctor Adventures: Old Friends***
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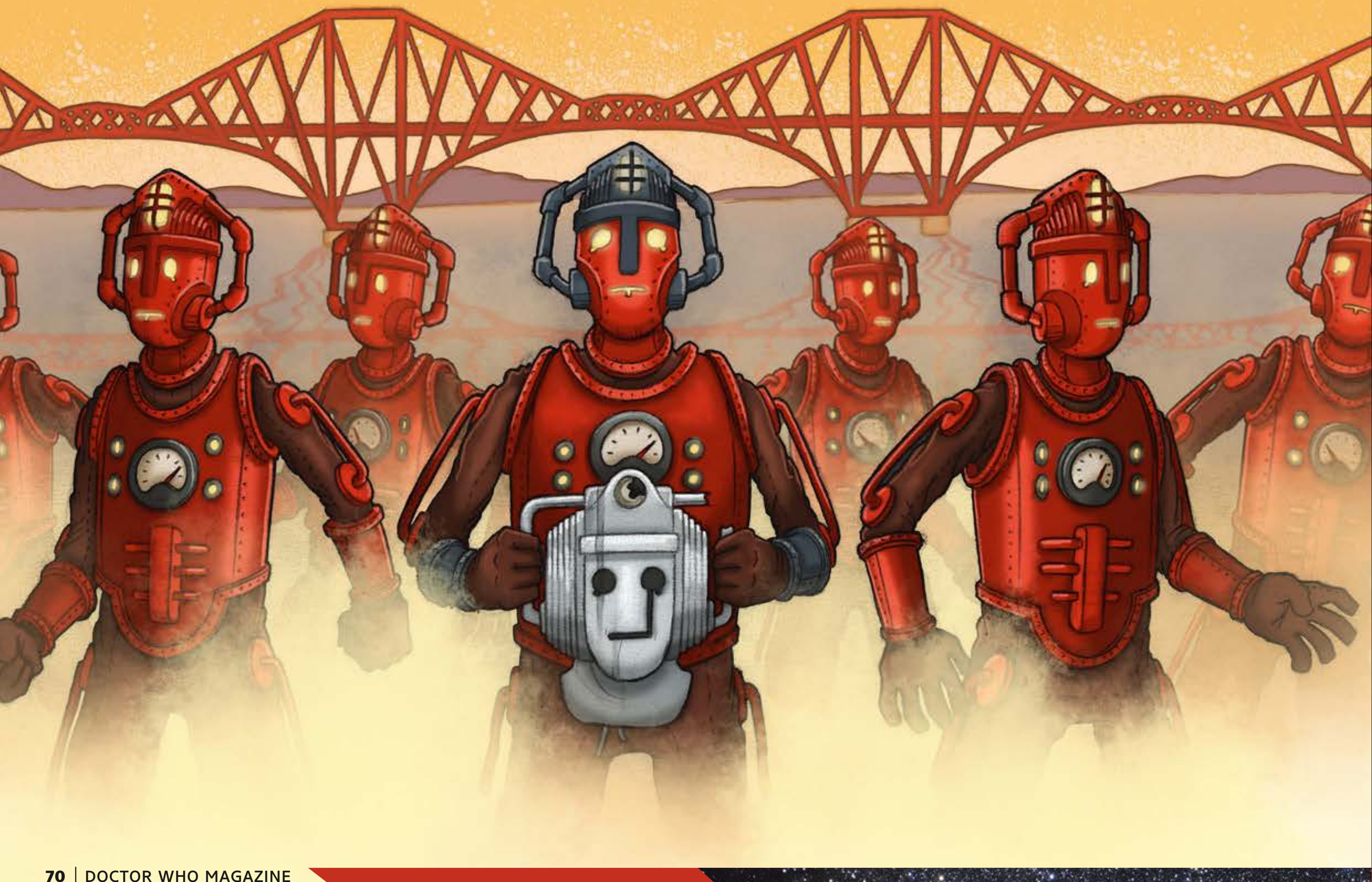
- ***The Lone Centurion: Camelot***
  Featuring Rory Williams
  RRP £19.99 (CD), £16.99 (digital)

Available from bigfinish.com

Review and illustration by **JAMIE LENMAN**

Who'd have thought it would just seem normal to have Christopher Eccleston back? That after 16 years of radio silence, it would feel like he'd never been away? Halfway through the fourth box set of Big Finish's *Ninth Doctor Adventures*, the thought occurs that we didn't always have it this good – that the best we could hope for were loving tributes from people like Jacob Dudman and Nicholas Briggs. It's a testament to the company and the man himself that this scenario now sounds like an impossible echo from some alternative reality.

Kicking off the collection (subtitled *Old Friends*) is David K Barnes' *Fond Farewell,* a spooky number about a futuristic funeral. As with most of the *NDA*s there's a distinct TV vibe about it, and it doesn't take much squinting of the mind's eye to imagine everyone bounding about through a brightly lit mid-2000s BBC set, complete with star-fields courtesy of The Mill and actor Jimmy Vee in heavy make-up. Eccleston is in full flight from the get-go, delivering a vibrant and vigorous Doctor, which is fabulous to hear after the slight detachment we observed in the previous trilogy. Beside him, James Doherty's Professor Flynn Beckett comes off as a fairly thin clone with many similar assets and mannerisms,



CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
FULL CAST AUDIO DRAMA
THE NINTH DOCTOR ADVENTURES
OLD FRIENDS
FEATURING WARREN BROWN, JON CULSHAW AND ELINOR LAWLESS

but flashbacks of the dynamic duo in happier days prove how well they work as a double act. By far the most appealing player in this melodrama, however, is Juliet Stevenson's Winifrid Whitby – a wittering tea-lady type who stands out stark against her space-age surroundings.

While the plot is no less arresting for having been borrowed from Charlie Brooker's *Black Mirror,* the catchphrase-spouting minions do remind us a trifle too much of the Ood from 2006's *The Impossible Planet/The Satan Pit,* or any number of Steven Moffat's beloved motto-mouths. The trouble is that after the first few genuinely impactful incidents, we begin to expect them, thus robbing the set-up of any kind of tension. But if it's low on peril, *Farewell* is happily high on emotional consequences, and after a fairly damp denouement the core of the tale is revealed. Ably abetted by co-stars Emily Taaffe and Sienna Guillory, Doherty strips away the flashy bravado to tell a touching story about human imperfection and the acceptance of one's own flaws. Limp threats aside, it's really rather beautiful.

> **The new Cybermen, like the old Cybermen, are at their best when striking irresistible poses.**

Next up, Roy Gill's *Way of the Burryman* skilfully manages that difficult trick of being an adventure in its own right as well as the first half of a much longer endeavour. Set in rural Scotland, the canny use of local folklore invokes Robin Hardy's *The Wicker Man*, as well as pleasingly familiar hints of 1975's *Terror of the Zygons.* Warren Brown's plucky Sam Bishop works as a makeshift companion but is rather overshadowed by Elinor Lawless as his girlfriend Fiona McCall, serving as an avatar for her native country and spokesperson for its inhabitants.

Elsewhere, Jon Culshaw brings us his brilliant Brigadier, mimicking Nick Courtney's clipped inflections with care and precision, although he does sound a wee bit young for a grizzled veteran called out of retirement. Luckily, this minor niggle has negligible impact on the bit we've all been waiting for – the hearts of fans around the world will beat against their chests as he's reunited with his former employee. The scene is gorgeously played, with just the right amount of ceremony yet not so sentimental as to become cloying. If Eccleston has been looking forward to this meeting as much as we have, he doesn't show it, and his nonchalance just makes the whole thing even sweeter.

Inside its individual pocket, *Burryman* tells a self-contained yarn about ghosts and memory, with some very gentle scares and a solid sci-fi explanation that doesn't spoil the magic. The use of the Forth Bridge as a focal point is neat and effective, and the various soliloquies about its history and grandeur make it a character in its own right. Yet *Burryman's* greatest feat is to spin its own satisfying conclusion into a gigantic cliffhanger, with a superb monster-reveal propelling us into the concluding chapter.

Unless you've been looking at this page with your eyes closed, you'll know by now that *The Forth Generation* refers to a new breed of Cybermen, and if you can overlook the dreadful pun you're in for a ton of fun. Beginning with a quick trip back to the 19th century, *Forth Generation* underlines the scope of the steel cyborgs' audacious plan, and Nicholas Briggs' rasping 'MacKreel' makes us wish we could have had a whole disc of Victorian villainy.

Building on the foundations laid by *Burryman,* its sequel (again by Gill) places huge emphasis on the importance of tradition and its use in fighting evil, which feels quintessentially *Doctor Who.* It also mines the programme's own legacy, particularly the Brigadier's involvement, and the battle over a 1960s Cyber-head is a charming touch of fan-service that's totally justifiable in context. The new Cybermen, like the old Cybermen, are at their best when striking irresistible poses; bursting out of metal pylons, rising from the foggy Forth, or even stalking implacably over its bed. They function and sound (thanks to Mr Briggs) the same as ever, although some interesting points are made regarding the inherent weakness of their uncompromising nature.

Frustratingly, in attempting to find an answer to everyone's problem, the finale is a tad muddled and the Doctor's solution a bit of a cheat. Among the positives, in addition to a fresh take on everyone's second-favourite baddies we're granted a key moment in the Brigadier's evolution – thoughtfully seeded and consistent with the person we know so well. In turn, the Doctor learns something about himself, and the cosy little natter between our two heroes at the close is simply lovely. Charge your glasses everyone, and drink a toast to *Old Friends*!

D*octor Who's* 1970 series stood out for a number of reasons. Apart from the innovations of a new, Earthbound Doctor, a much larger regular cast and of course colour broadcasting, it was also much more adult than anything that had gone before – with long, seven-part stories and a gritty, more 'realistic' tone. After a few dabbles around the period, Big Finish's *The Annihilators* represents their most concerted commitment to conjuring this very special atmosphere, and for the most part it's a resounding success.

From the very beginning, writer Nicholas Briggs' spot-on incidental music helps enormously to couch the whole thing within this singular year, as do the reverent →

Opposite page top: Christopher Eccleston. Photo © Joe-lee Coupe.

Top right: Juliet Stevenson.

Above inset: Elinor Lawless.

Right: Eccleston as the Ninth Doctor in Series 1 (2005).

→ post-credit stings peculiar to the era. The script is cleverly structured so that each episode introduces some novel angle or feature, building slowly until we achieve a fine balance of several interconnected strands. Just when things start to get a bit saggy, Frazer Hines and Michael Troughton arrive on the scene, the former recreating his own Jamie McCrimmon with startling youth and vitality, and the latter taking on his father Patrick's creation, the Second Doctor.

TIM TRELOAR • DAISY ASHFORD • JON CULSHAW
BBC
DOCTOR WHO
THE ANNIHILATORS
FEATURING MARK ELSTOB

Right: Daisy Ashford and Jon Culshaw.

Far right inset: Michael Troughton.

Troughton's presence highlights an important distinction in the ways that these increasing re-casts are handled. As the Third Doctor and the Brigadier, Tim Treloar and Jon Culshaw are impeccable in their observance of the original performances, and, although they're both actors playing parts, they're most definitely doing it through the filters of Jon Pertwee and Nicholas Courtney. Meanwhile, Michael Troughton and Daisy Ashford (as Liz Shaw), both the offspring of their predecessors in the roles, choose to eschew impersonation and instead forge ahead with their own interpretations. For both of them, but for Troughton especially, the gamble pays off in spades. Although we can hear shades of Patrick's voice, it's never close enough to genuinely fool us, but then again he's not *trying* to fool us. Whether squabbling with Jamie or taunting his alien captors, Troughton is every inch the Second Doctor – but crucially he's a brand-new, wonderfully unique version that can somehow exist alongside the other without any conflict. Of all the delights that *The Annihilators* has to offer, Troughton's turn is the cherry on the cake.

> Body horror, conspiracy, doomsday devices and *two* warring breeds of creature twist and turn before our ears in this sprawling epic.

And what a lot it has to offer. Body horror, conspiracy, doomsday devices and *two* warring breeds of creature twist and turn before our ears in this sprawling epic. Bethan Walker cuts an intimidating silhouette as Dr Jane Broadbelt, and Mark Elstob channels the late great Peter Miles via slimy subordinate Daniels. It's here, though, that the 1970 template is stretched to its furthest extent and indeed beyond. While Treloar tackles the mercurial Helt and their clandestine machinations, Troughton is faced with the decidedly cartoony Greshtrenor, vexing the wobbly-voiced extra-terrestrials with all manner of tomfoolery. Whilst each strand is finely executed and exceedingly enjoyable, it does make for an odd combination, like welding gloves with evening wear or a jam-and-cucumber sandwich. This mismatch is underscored when the downbeat ending is followed immediately by a goofy joke, with the whole team chuckling as if they're in an American sitcom.

Perhaps we can look to Big Finish's very first *Doctor Who* release, 2001's *Sirens of Time*, for a precedent. This multi-Doctor extravaganza was also something of a buffet, offering samples of different styles which would then spin off into separate ranges. In this way, we can view *The Annihilators* as a proof-of-concept for a more 'serious' range of 1970-style Third Doctor releases, as well as the tantalising upcoming Second Doctor series *Beyond the War Games*. A celebratory launch party then, and one well worth attending. **DWM**

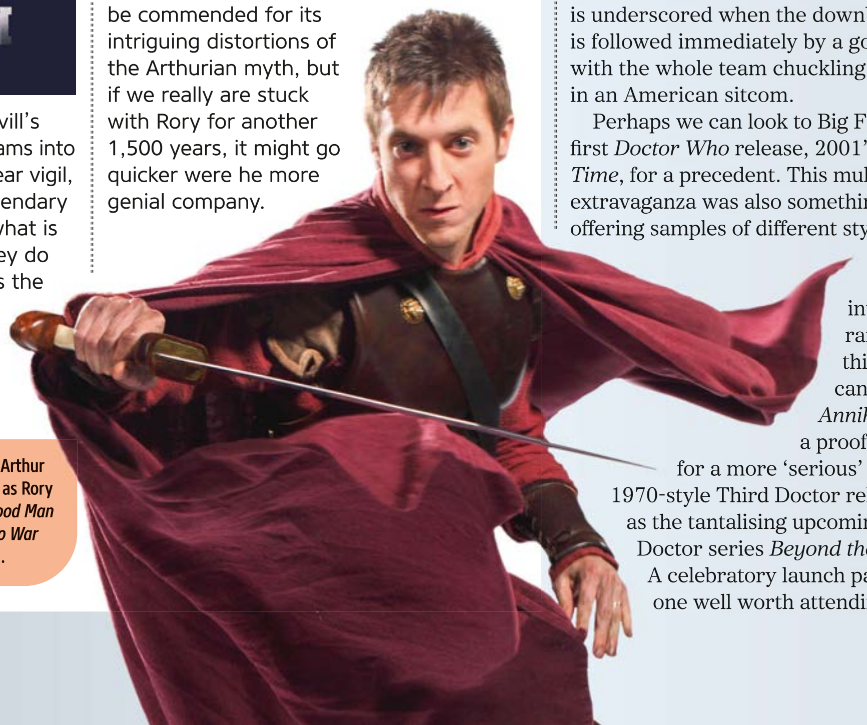
The Lone Centurion: Camelot

ARTHUR DARVILL • HUGH SKINNER • LUVANDA UNATI LEWIS-NYAWO
FROM THE WORLDS OF
BBC DOCTOR WHO
THE LONE CENTURION
VOLUME 2: CAMELOT

Camelot follows Arthur Darvill's Pandorica-guard Rory Williams into another age of his 2000-year vigil, this time living at King Arthur's legendary court. Not all of the jokes land in what is essentially a comedy, but when they do they're uproariously funny, such as the order to execute some treacherous food, or Barnaby Edwards' amputation-mad physic, Malthus.

Sadly, good humour is in short supply from our leading knight, who's unfailingly snide, sarcastic and downright rude to everyone – including Hugh Skinner's adorable nitwit Lancelot, the star of the piece by a country mile. What should have been a thrilling quest is instead an agonising hour of bickering passed off as banter, and the idea that any army would follow such an obviously reluctant leader is fatally undermined. Roughly once an episode, Darvill gets an 'earnest' passage in which to pine for Amy, and in these moments he shines, but it's not long before he's back to sighing, shrugging and rolling his eyes.

As a whole, *Camelot* is to be commended for its intriguing distortions of the Arthurian myth, but if we really are stuck with Rory for another 1,500 years, it might go quicker were he more genial company.



Right: Arthur Darvill as Rory in *A Good Man Goes to War* (2011).

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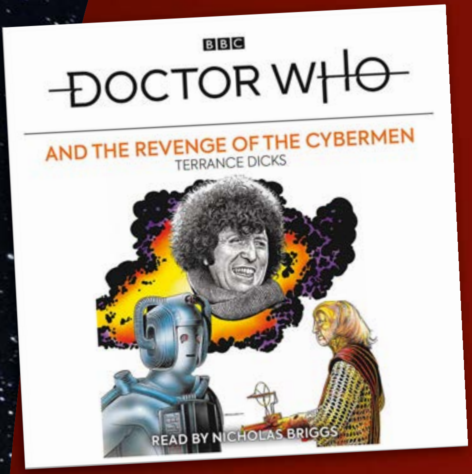
Revenge of the Cybermen



Audiobook

Featuring The Fourth Doctor, Sarah Jane Smith and Harry Sullivan
Written by Terrance Dicks
Read by Nicholas Briggs
BBC Audio RRP £20 (CD), £9 (digital)

As the audiobook range races towards adapting all the Target novelisations, there's a sense that many of the remaining stories aren't counted among the classics.

Case in point: *Revenge of the Cybermen* (1975), the least-loved story from Tom Baker's barnstorming debut series. It's a serial so widely considered a failure that the Big Finish version was based on an earlier, alternative set of Gerry Davis scripts. Still, it wasn't always so. Back in 1983, it was, by popular demand, the very first story to be released on home video. So does the audiobook reveal it to be a forgotten gem?

In short: no. Stripped of Michael E Briant's effective direction and scenes famously shot on location in the spooky caves of Wookey Hole, we're left with a barebones story that could easily have fitted into Patrick Troughton's first or second series. An isolated space station orbiting Voga, the planet of gold, is softened up by plague-carrying Cybermats (a conflation of the space plague from 1967's *The Moonbase* and the alloy-eating Cyber critters in the following year's *The Wheel in Space*), with the Cybermen themselves making an appearance in the second half. This would have felt tired had it been broadcast in 1968; it was exactly the kind of story Terrance Dicks scrapped when he became script editor for Troughton's third year.

> Dicks' novelisation feels rather brisk – almost impatient with the material.

Perhaps this explains why Dicks' novelisation feels rather brisk – almost impatient with the material. There are few embellishments and little attempt to flesh out the story, unlike Dicks' earlier novels. Which is not to say this is a poor job. The opening passages, with the Doctor, Sarah Jane and Harry exploring the apparently deserted Nerva Beacon, are effectively creepy, and the jump scare as the Doctor opens a door only to have a dead body drop on him is, ironically, brought brilliantly to life on the page. Sarah Jane's harrowing journey through Nerva's corridors, edging past the horribly contorted corpses of the Cybermat's plague victims, is an astonishingly vivid sequence and more frightening on the page than would ever have been allowed on TV.

Dicks' instinct for what interests younger readers is very clear. Scenes of the squabbling, gnome-like Vogans arguing internal politics are dealt with as briefly as possible, focusing instead on the dramatic sequences of the Doctor and the captive Nerva survivors changed into walking bombs and turning on their Cybermen handlers, or Sarah Jane evading capture on the invaded space station. Still, I suspect Dicks was showing his opinion of the material in the line: “Unaware that he was using one of science fiction's immortal clichés, Kellman said, ‘Take me to your leader.’” In the final pages the author seems just as keen as the Doctor to slip away and get into the next adventure, with the Brigadier and the Loch Ness Monster.

The audiobook is brought to life in a lively reading by Nicholas Briggs. As expected, his Cybermen are the real deal, including a Cyberleader with a noticeably different timbre to his troopers. Briggs also gives us stuffy Vogans, a clipped Commander Stevenson and his working-class crewman Lester, and a creditable take on Tom Baker's Doctor. It makes this an enjoyable listen, well up to the production standards of the audiobook range – even if, in this case, the source material resisted even Robert Holmes' and Terrance Dicks' efforts to make Vogan gold out of Gerry Davis' base metal. **MATT MICHAEL**

Left: Tom Baker as the Doctor in *Revenge of the Cybermen* (1975).

Sleeper Agents

BBC
DOCTOR WHO
SLEEPER AGENTS
PAUL MAGRS
BEYOND THE DOCTOR
READ BY ANNEKE WILLS

Audiobook

Featuring Ben and Polly
Written by Paul Magrs
Read by Anneke Wills
BBC Audio RRP £11 (CD), £9 (digital)

Continuing the theme of the previous two Paul Magrs entries in the *Beyond the Doctor* series (*Bessie Come Home* and *London, 1965*), *Sleeper Agents* turns its attention to Ben and Polly, and again considers what becomes of the Doctor's companions when their time aboard the TARDIS comes to an end.

To some extent, this plays like a counterpoint to *London, 1965*. Both stories focus on couples (Ian and Barbara, Ben and Polly) that, according to *The Sarah Jane Adventures*, remained together after returning to present-day London. But whereas Ian and Barbara had a pre-existing relationship, it was always harder to see what would keep the cockney sailor and the swinging 'duchess' together once they stopped fighting nightmarish beings and had to go back to the nine-to-five. Magrs picks up on this, with the story beginning hours after Polly and Ben's peremptory farewell to the Doctor and Jamie at Gatwick Airport. Returning to Polly's fancy flat, Ben feels terribly out of place, and anyway he doesn't want to be caught AWOL. They wonder quite openly whether there's anything holding them together without the Doctor.

Fortunately for both, they've arrived back home the day they first met the Doctor and defeated the War Machines, so, unlike Ian and Barbara, they have no awkward questions to answer – although, as Polly worked in WOTAN's office at the top of the Post Office Tower, she has to field a few curious looks. But being reassigned to the typing pool to transcribe articles for *Penumbra* magazine is no match for battling Macra, and before long Polly has re-teamed with Ben to find out what the mysterious Mr Harmer and Miss Leamann are up to.

These opening sequences do skirt quite close to *London, 1965*, although fancy meetings in Whitehall and Polly's suddenly hostile cat, Mr Puss, add a bit of late 1960s 'espionage thriller' to the kitchen-sink greyness of Ian and Barbara's experiences. However, once Ben and Polly step onto an aeroplane, *Sleeper Agents* takes flight. They're transported to a city of domes and towers (and a plausible replica of the TARDIS control room) built inside the crater of a volcano, like *You Only Live Twice* crossed with one of Amicus Films' Edgar Rice Burroughs movies.

> Ben and Polly wonder quite openly whether there's anything holding them together without the Doctor.

Their enemies have brought Ben and Polly here to try to break their spirits and make them question what they really meant to the Doctor. These scenes vividly bring to life one of the troubling questions that Russell T Davies' scripts grappled with: is it cruel for the Doctor to take 'ordinary people', give them a glimpse of forever, and then drop them back home? "He promises so much, then leaves you here," purrs Miss Leamann. Wouldn't it be better to lose those memories than dwell on them? It's thoroughly in character for Ben, one of the most sceptical of the Doctor's companions, to consider the offer. Polly, however, completely rejects it, together with the idea that the Doctor thought they were in any way 'ordinary'. In the mouth of narrator Anneke Wills, Polly's defiance is genuinely rousing.

As the story unfolds, Ben and Polly come closer than Ian and Barbara, or even Bessie, to uncovering the truth of Leamann and Harmer, promising an imminent climax to this enjoyable series of *Beyond the Doctor* adventures. **MATT MICHAEL**

Left: Anneke Wills as Polly.

Right: Michael Craze as Ben.

Top right from above: Polly works as a secretary for Professor Brett (John Harvey) in Episode 1 of *The War Machines* (1966); the Doctor (Patrick Troughton) and Jamie (Frazer Hines) say goodbye to Polly and Ben in Episode 6 of *The Faceless Ones* (1967).

Above inset: Narrator Anneke Wills.

Competitions

WIN!

Your chance to bag the latest *Who* goodies!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

MIND OF THE HODIAC AUDIO DRAMA

Russell T Davies' first *Doctor Who* script, *Mind of the Hodiac*, has been recorded as a new audio drama from Big Finish. The story was originally written for the Sixth Doctor and Mel in the mid-1980s, but was never developed for television.

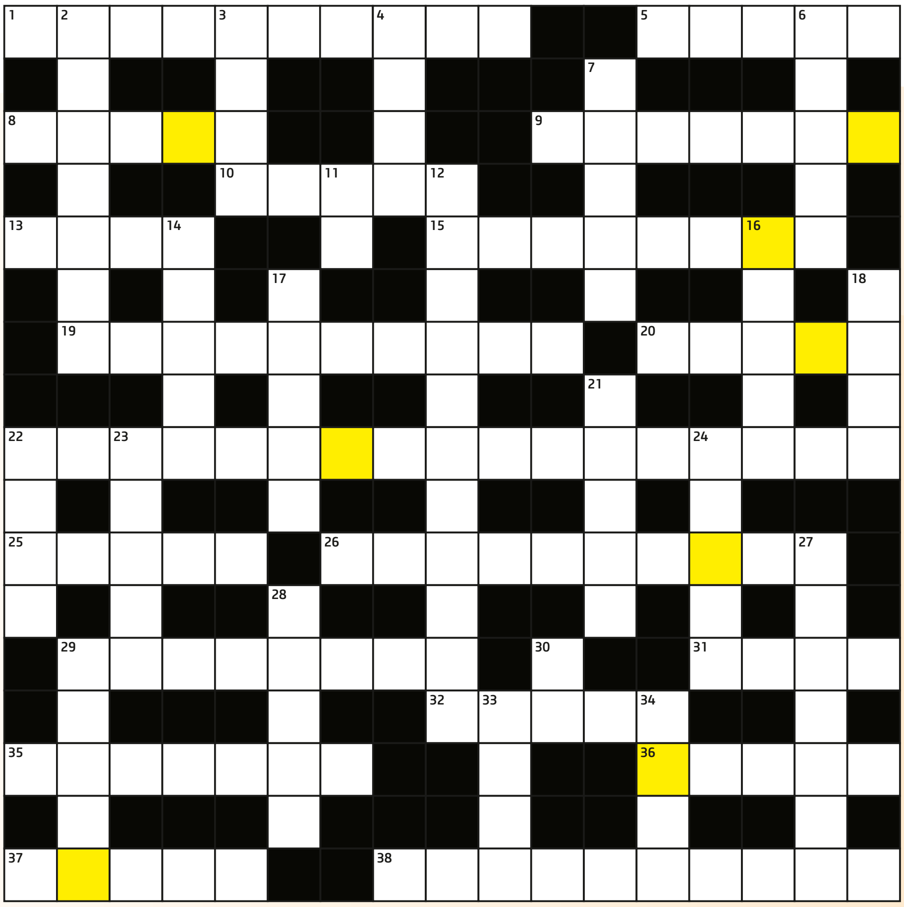
In the depths of space, the mysterious Hodiac is manipulating the Galactic Stock Exchange to raise funds. His aim? To hire mercenaries for a deadly quest across the stars. Meanwhile, on Earth, an ordinary British family is plagued by a series of psychic events. The one thing connecting them is a magnificent patchwork coat – which just happens to belong to the Doctor...

COLIN BAKER • BONNIE LANGFORD
BBC
DOCTOR WHO
MIND OF THE HODIAC
BY RUSSELL T DAVIES AND SCOTT HANDCOCK

Mind of the Hodiac stars Colin Baker as the Doctor and Bonnie Langford as Mel. It's out this month from *bigfinish.com* price £14.99 (CD) and £12.99 (digital). We have **FIVE** copies of the CD for lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of *another* episode written by Russell T Davies.

Do you know your Alphans from your Alforians?

DWM CROSSWORD



ACROSS

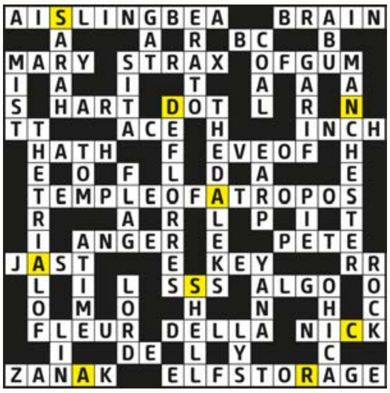
1 Opponent of the Grand Serpent (4,6)
5 (and 27 Down) Professional name of Lew Russell (5,7)
8 The Doctor met him at Villa Diodati (5)
9 (and **10**) Played Orsini (7,5)
13 A Sontaran (4)
15 A Menoptra (8)
19 (and 22 Down) Rose Tyler was a contestant on this game show (3,7,4)
20 A Silurian (5)
22 Failed attempt to reverse the ageing process: *The* ____ ________ (7,10)
25 *The* ___ *of the Doctor* (5)
26 The enemy of the world (10)
29 Garment, belonging to Barbara, that was used to defeat a Dalek (8)
31 Captain Jack gave the Doctor and Rose one of these before he fought the Daleks (4)
32 One of the Doctor's companions (5)
35 Mags' home planet (7)
36 Inmate of the Dalek Asylum, adept at making soufflés (5)
37 He led the expedition to the tomb of the Cybermen (5)
38 A Time Lord (3,7)

DOWN

2 Heir to the throne of Tara (7)
3 The Long ___ – part of the rituals on Akhaten (4)
4 One of General Hermack's crew (4)
6 The Black Stars football team from this country had a game called off because of unexpected trees (5)
7 Heather: The ____ (5)
11 *Arachnids in the* _ (1,1)
12 Working title for *Death to the Daleks* (3,8)
14 One of the Doctor's companions (5)
16 Friend of Dan Lewis (5)
17 Leader of the Lakertyans (5)
18 Beta __ – ship used by the space pirates (4)
21 Grace's (ex) boyfriend (5)
22 See 19 Across
23 Type of beam used by the Time Cabinet (5)
24 He was killed by the Macra (5)
27 See 5 Across
28 One of the staff at Shangri-La (5)
29 Race who use nanogenes to heal soldiers and prepare them for battle (5)
30 Production code of *Fury from the Deep* (1,1)
33 Leader of the colonists on Uxarieus (4)
34 *The Eleventh* ___ (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



A	I	S	L	I	N	G	B	E	A			B	R	A	I	N
		A				A		R		B	C			B		
M	A	R	Y		S	T	R	A	X		O	F	G	U	M	
I		A			I			T			A		A		A	
S		H	A	R	T		D	O	T		L		R		N	
T	T				A	C	E		H				I	N	C	H
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	R				A		R		L		P		I		T	
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J	A	S	T				E		K	E	Y				R	R
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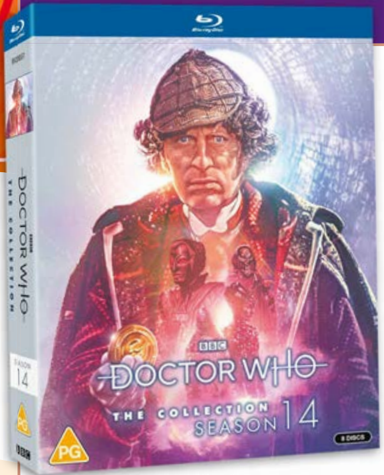
Z	A	N	A	K			E	L	F	S	T	O	R	A	G	E

LAST ISSUE'S PRIZE WORD:
CASSANDRA

THE COLLECTION: SEASON 14
BLU-RAY BOX SET


DOCTOR WHO
THE COLLECTION
SEASON 14
PG

Tom Baker's third season as the Doctor has been rereleased by BBC Studios as a Blu-ray box set in 'standard edition' packaging.

The Collection: Season 14 includes all five adventures from the 1976-77 series – *The Masque of Mandragora*, *The Hand of Fear*, *The Deadly Assassin*, *The Face of Evil*, *The Robots of Death* and *The Talons of Weng-Chiang*.

Alongside the episodes, which have been remastered, the box set also includes extensive new special features, including exclusive making-of documentaries, interviews, audio commentaries, optional CGI effects, PDF documents and much more.

The Collection: Season 14 Blu-ray box set is available now, RRP £37.99. We have **FIVE** CD copies to give away. To have a go at winning one, answer the following question correctly:

What was the name of the tribe to which Leela belonged in *The Face of Evil*?
A The Tribe of Sevateem **B** The Tribe of Gum
C The Tribe of the Free

THE EIGHTH OF MARCH: PROTECTORS OF TIME
AUDIO DRAMA

FULL CAST AUDIO DRAMA starring LALLA WARD, GEORGIA TENNANT, MICHELLE RYAN, KATY MANNING, ANJLI MOHINDRA and JAYE GRIFFITHS
FROM THE WORLDS OF
BBC DOCTOR WHO
THE EIGHTH OF MARCH
PROTECTORS OF TIME

Released to celebrate International Women's Day on 8 March, *Protectors of Time* is a new box set of full-cast audio dramas featuring characters from the universe of *Doctor Who*.

The box set includes three stories: *Stolen Futures* by Lizbeth Myles, featuring Romana (Lalla Ward) and K9 (John Leeson), *Prism* by Abigail Burdess, featuring Lady Christina de Souza (Michelle Ryan) and Jenny, the Doctor's daughter (Georgia Tennant), and *The Turn of the Tides* by Nina Millns, featuring Rani Chandra (Anjli Mohindra), Jo Jones (Katy Manning) and UNIT operative Jac (Jaye Griffiths).

The Eighth of March: Protectors of Time is available to order now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). **FIVE** lucky readers who answer this question correctly will be getting copies on CD:

What was the name of the female warrior race in *Galaxy 4*?
A The Cryons **B** The Drahvins **C** The Happiness Patrol

UNIT NEMESIS: AGENTS OF THE VULPREEN
AUDIO DRAMA

A FULL CAST AUDIO DRAMA starring JEMMA REDGRAVE and INGRID OLIVER
FROM THE WORLDS OF
BBC DOCTOR WHO
UNIT
NEMESIS
AGENTS OF THE VULPREEN
FEATURING ANGELA BRUCE, MARK BONNAR, ELEANOR CROOKS and CHRISTOPHER NAYLOR

This month, Big Finish releases the latest instalment in the *UNIT: Nemesis* series of audio adventures. *Agents of the Vulpreen* stars Jemma Redgrave as Kate Stewart, Ingrid Oliver as Osgood and Mark Bonnar as the Eleven.

UNIT has stopped the Eleven's efforts to retrieve the Arch, but questions remain. How did an artefact embedded with advanced technology become buried under a prehistoric lava flow? Why does it form a connection with an alien world? And just who are the Vulpreen, the alien race that live there?

Agents of the Vulpreen contains four full-cast episodes: *The Man from Gallifrey* by Andrew Smith, *Power of the Dominators* by Kenneth Grant, *The War Factory* by Lizzie Hopley and *Ten Minutes in Hell* by John Dorney.

Unit: Nemesis – Agents of the Vulpreen is available to order now from *bigfinish.com* priced £24.99 (CD) and £19.99 (digital). We have CDs to give away to **FIVE** readers – but only if they can answer this question correctly:

What are the robot servants of the Dominators called?
A Quarks **B** Leptons **C** Hadrons

TIMELASH AUDIOBOOK

Colin Baker reads Glen McCoy's novelisation of his 1985 story *Timelash*, an adventure for the Sixth Doctor and Peri.

The inhabitants of the planet Karfel are suffering under the tyrannical rule of their leader, the Borad, who has brought his world to the brink of interplanetary war. Those who dare to oppose the will of the Borad are mercilessly sacrificed to the Timelash, a fate considered by many to be worse than death. When the Doctor arrives on Karfel, he decides the Borad must be stopped at all costs...

BBC
DOCTOR WHO
TIMELASH
GLEN McCOY
READ BY COLIN BAKER

Timelash is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the chance to win one, answer this question correctly:

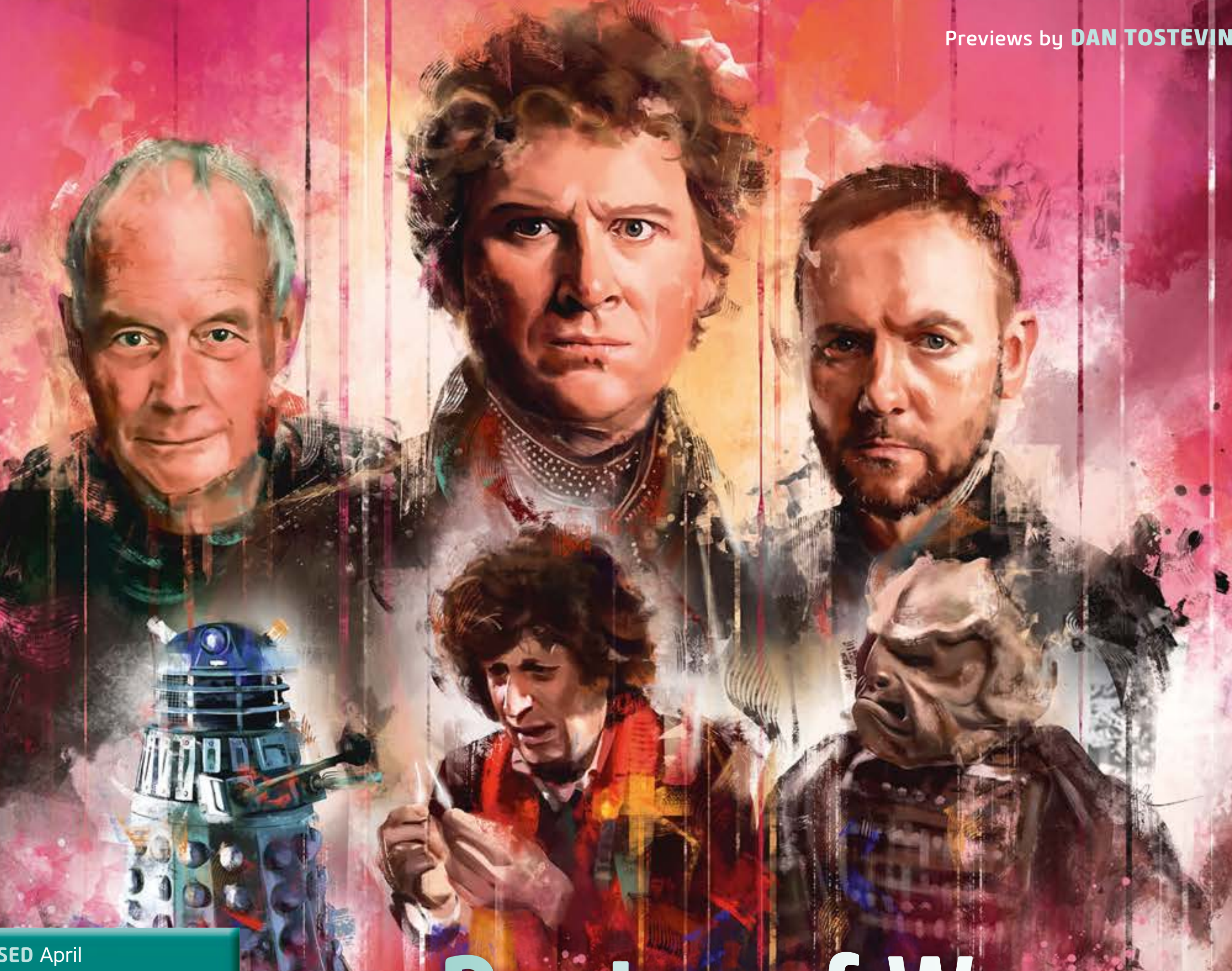
In the TV version of *Timelash* who played Tekker?
A Paul Newman **B** Paul Darrow **C** Paul Daniels

TERMS AND CONDITIONS The competitions open on Thursday 3 March 2022 and close at 23.59 on Wednesday 30 March 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**



Doctor of War
Genesis

It's one of *Doctor Who*'s most memorable scenes: in a bunker on Skaro, the Fourth Doctor holds two wires that, if connected, could wipe out the Daleks at the moment of their creation.

In the original story, 1975's *Genesis of the Daleks*, the Doctor's companions were adamant that he should complete the circuit. "We're talking about the Daleks," said Sarah Jane Smith. "The most evil creatures ever invented. You must destroy them."

The Doctor, however, was not convinced. "Some things could be better with the Daleks," he suggested. "Many future worlds will become allies just because of their fear of the Daleks."

But what if he *had* connected the wires? That's the premise of *Doctor of War*, which launches in April with *Genesis*. "That speech about enemies and allies, and a universe without the Daleks, could potentially be a mission statement for this series," says John Dorney, its script editor. "The universe becomes a very, very different thing."

The consequences are immediate and enormous: the Fourth Doctor's life ends very differently, the Time War breaks out at an earlier point, and an alternative version of the War Doctor comes into existence – played by Colin Baker (better known as the Sixth Doctor) rather than John Hurt.

"Jason [Haigh-Ellery, Big Finish boss] got in touch and said, 'It would be a really cool idea to show an alternative-universe version

RELEASED April
BIG FINISH
RRP £19.99 (CD),
£16.99 (digital)

Comprises:
Dust Devil
by **John Dorney**
Aftershocks
by **Lou Morgan**
The Difference Office
by **James Kettle**

STARRING
The Doctor/The Warrior **Colin Baker**
Peri/Miss Brown **Nicola Bryant**
Chooban/Bullet 1/Driver **David Holt**
Talarn/Bullet 2/Thayla **Sasha Behar**
The Fourth Doctor **Tom Baker**
Harry Sullivan **Christopher Naylor**
Sarah Jane Smith **Sadie Miller**
The Daleks/Twin Dalek **Nicholas Briggs**
Narvin **Sean Carlsen**
The Master **Geoffrey Beevers**
Command Esk **Karen Bryson**
Romana **Rebecca Night**
Borusa **Sanjeev Bhaskar**
Zorcha/Jobba **Georgia Mackenzie**
Styggron/Sonk **Rick Warden**

Back to the Bunker

Doctor of War: Genesis begins by recreating the wire-touching scene from *Genesis of the Daleks*, dramatising the moment when events diverge from the history we recognise.

"It was really exciting to take something as iconic as that scene, and then follow through with it and take that argument to its natural conclusion," says John Dorney, writer of the opening story. "In the original TV episode, the Doctor doesn't actually get to make the choice. It's not that he actively decides not to do it – he's interrupted. So finding a justification to actually finally answer the question 'Do I have the right?' – there was a huge weight of responsibility. I probably deliberated more on that opening ten pages or so than I did on the rest of it."

Tom Baker returned to recreate – and then go beyond – his original 1975 performance, joined by Sadie Miller and Christopher Naylor as Sarah Jane Smith and Harry Sullivan.

"It was really quite magical to record that sequence, with Tom saying those lines again," says producer David Richardson. "Sadie and Chris had gone back and watched the episode carefully, and we tried very hard to get the same inflections and performance from *Genesis of the Daleks* in our recreation of it. And then we went further, to see how it played out. It was fascinating for Tom, I think, to go back and see a different angle on it."

of the War Doctor, played by one of the regular Doctors,'" recalls producer David Richardson. "I knew Colin would be really inspired by the idea of playing the Warrior. I threw in the idea that it could start off with the moment in *Genesis of the Daleks*, and from there it started growing.

"The really exciting and quite mad thing about this series is that it follows quite a few of the key points in the Fourth Doctor's era," adds David. "So we see a twist on some existing story ideas from Tom Baker's reign in the series, told in a different way and with a different lead character."

Familiar characters like Romana, the Master, and Peri Brown show up in the new timeline, but the Warrior is the star attraction.

"The biggest change is for Colin," confirms director Barnaby Kay. "But I didn't want him to start talking like John Hurt, changing the character entirely. In one of the episodes, someone says, 'Warrior is not your name', and he says, 'No, but it's my nature.' I think that was the key – it's how he behaves, not how he sounds."

"He's not the War Doctor, and he's not the Sixth Doctor," says John. "He calls himself the Warrior, but there's none of the War Doctor's 'Don't call me Doctor' thing, so he's a bit more embracing of his new identity. There are still aspects of him that are Doctorish, but with an extra dark element to it. We were leaning into the pragmatism and the weariness that you get with the Sixth Doctor. There are probably even aspects of the Seventh Doctor in there. Hopefully it's an infusion of all of those."

It's not just the Doctor and the universe around him that have changed; the premise also allows for a different approach to storytelling.

"I had this rule of thumb: I wanted every story to be either timey or wimey, but not both," says John Dorney. "I don't want it necessarily all to add up, or every episode entirely to hang together. You should be left with questions. I'm very keen on the idea that the Time War shouldn't necessarily be wholly comprehensible to people who have a linear perception of time. It should have bits where you go, 'I don't quite know how this all hangs together, because I am human. A Time Lord could figure it out; I haven't got as much chance.' If anything, it's got aspects of *Doctor Who* crossed with [the 1979-82 series] *Sapphire & Steel* – I want people to find the whole thing alittle bit strange and weird, and just generally disconcerting."

"I think the bafflement of the characters and of the audience in this group of stories is probably essential," agrees Barnaby, pointing to a deliberately confusing line which concludes one of the episodes. "There's a mixture of tenses in one sentence, and that's the end of the story. Usually you get a cliffhanger and people go 'Oh my God!' and load up the next episode. But with this, you're going to go 'What the...?!' – and load up the next episode because you haven't got a clue what's happening. I think that's great. It's as good as a cliffhanger, definitely."

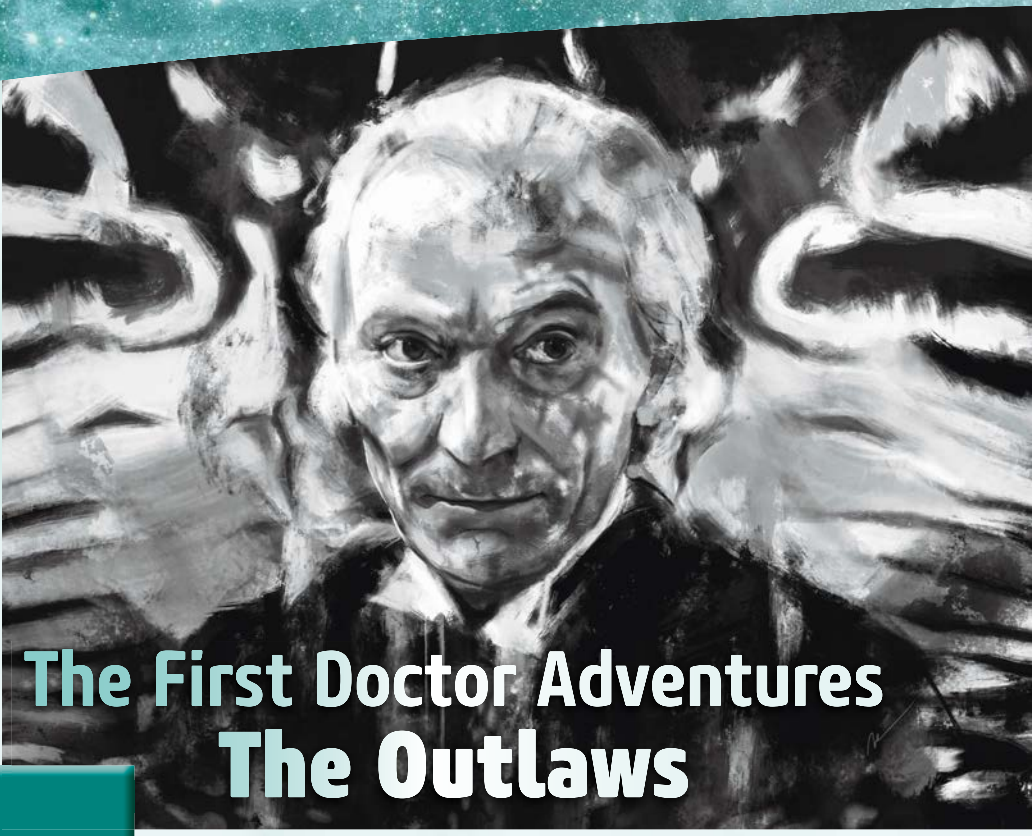
> "I had this rule of thumb: I wanted every story to be timey or wimey, but not both." JOHN DORNEY

Opposite page: Claudia Gironi's cover art for *Doctor of War: Genesis*.

Top: The Doctor (Tom Baker) faces a terrible choice in *Genesis of the Daleks* (1975).

Above inset: David Holt plays three roles in *Doctor of War: Genesis*.

Left: Colin Baker and Nicola Bryant.



The First Doctor Adventures
The Outlaws

RELEASED April
BIG FINISH
RRP £19.99 (CD),
£16.99 (digital)

Comprises:
The Outlaws
by **Lizbeth Myles**
The Miniaturist
by **Lizzie Hopley**

STARRING
The Doctor **Stephen Noonan**
Dodo Chaplet **Lauren Cornelius**
The Monk **Rufus Hound**
Nicholaa de la Haye **Glynis Barber**
William of Berkshire/Gregory **Christian Edwards**
Sir Hugh de Courtney/Eustace **Sam Stafford**
Idonea de Camville **Carly Day**
The Messenger **Barnaby Edwards**
The Miniaturist **Annette Badland**
Mick Huff **Paul Copley**
Professor Medra **Yasmin Mwanza**

When Mark Wright became producer of *The Outlaws*, the opening instalment of Big Finish's new First Doctor audio range, it meant searching for a new actor to play the Doctor.

"I prepared audition speeches for him," Mark recalls. "We had scenes from *The Outlaws* that we could give him, and I also pulled out various scenes from TV episodes. The opening of *The War Machines* [1966], for example, the scene where he's in the cell in *The Gunfighters* [1966], and a couple of those big speeches from *Inside the Spaceship* [aka *The Edge of Destruction*, 1964]. We were unanimous that we wanted Stephen Noonan after his auditions."

As a former member of the Royal Shakespeare Company – and a huge fan of *Doctor Who* – Stephen took the job of stepping into William Hartnell's shoes very seriously. "His preparation has been incredible," says Mark. "He has recorded all of William Hartnell's dialogue from every *Doctor Who* story. He's watched all of Hartnell's film roles that he can get his hands on. The whole process has been fascinating, because he hasn't just thought about the First Doctor as he is on television – he's thought about William Hartnell as an actor, and his personal life. It's almost, I would say, Michael Sheen-esque in its execution, the way he's immersed himself in William Hartnell the man *and* the First Doctor as a character."

These new adventures take place between 1966's *The Savages* and *The War Machines*, when Dodo Chaplet was briefly the Doctor's only companion. Lauren Cornelius plays Dodo, taking over from the late Jackie Lane.

"We see Dodo's playfulness coming to the fore, and just how much the Doctor really does adore her," says Mark. "I think Dodo reminds him a lot of his granddaughter Susan. He gets swept along in her adventurous spirit, even though he might do a lot of harrumphing. And, in Lauren, we've got an actress who just goes for it.

"We have a blank canvas to work with," he adds, "because Jackie Lane had an impossible job – the writers didn't create a consistent character. So I hope we're returning some balance to the character, and also building on what Jackie Lane did. I think *The Gunfighters* is probably the template for the Dodo that we want to take forward: someone who's loving these adventures, and loves history. There's a very affectionate relationship between the two of them – she adores the Doctor, and the Doctor adores her. And that's what you need from a TARDIS team, really."

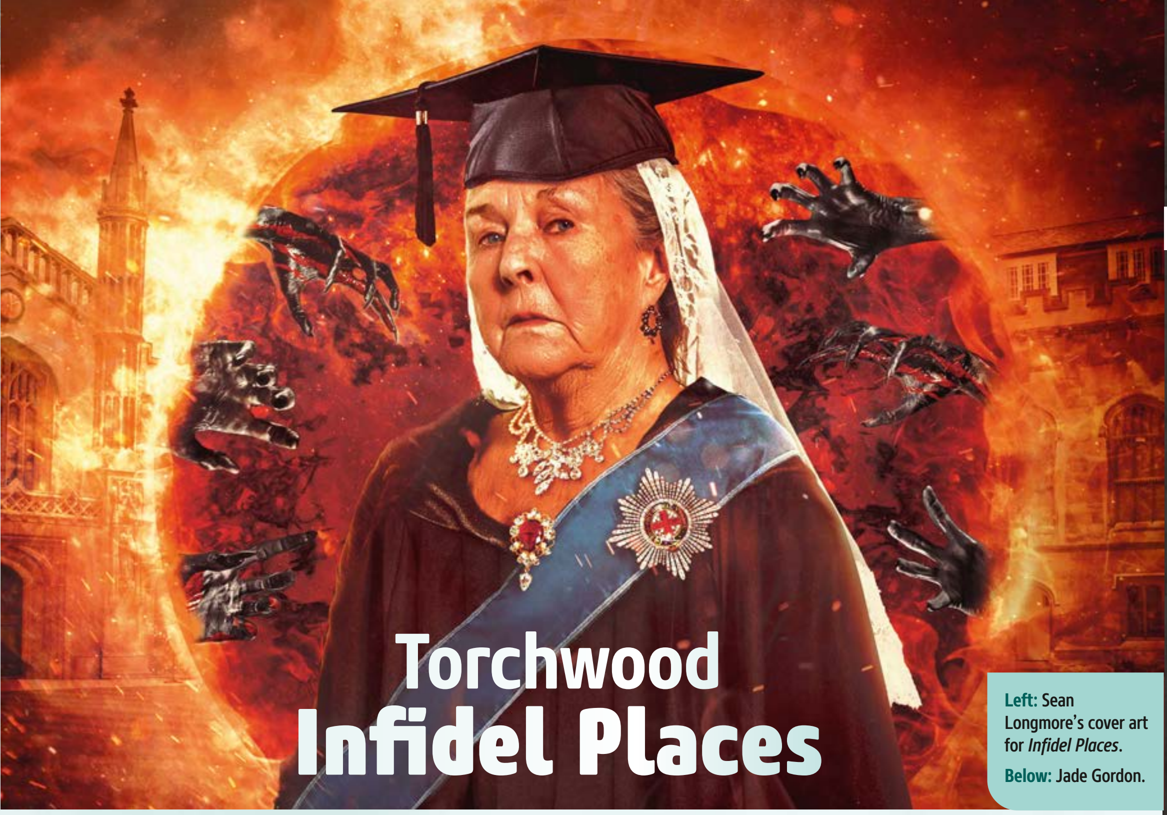
Top: Claudia Gironi's cover art for *The Outlaws*.
Above inset: Dodo (Jackie Lane) in *The Gunfighters* (1966).
Right: Lauren Cornelius.

Mark's vision for the series was to "go back to those initial plans for *Doctor Who* – adventures in history, adventures in the future, and adventures that took you a little bit sideways" – and *The Outlaws* ticks two of those boxes. The title story is a four-parter by Lizbeth Myles.

"It's a full-on traditional historical," explains Mark. "We've got Glynis Barber as Nicholaa de la Haye, the 13th-century Sheriff of Lincoln. I think it's important that we have that first story being completely traditional, so the fans will be comfortable with the tone of it. This allows Stephen and Lauren's performances to breathe. And then we've got a popular element of modern Big Finish, with Rufus Hound as the Monk."

> "We see Dodo's playfulness coming to the fore, and just how much the Doctor really does adore her." **MARK WRIGHT**

The Outlaws is accompanied by *The Miniaturist*, a two-parter from Lizzie Hopley. "What I like about it is that it's just completely bonkers," says Mark. "It's that sideways step that you get from that later Hartnell era, which is just a bit mad. We have Annette Badland and Paul Copley, and Annette was just cheering Stephen on from the sidelines throughout. She's such a great presence to have in a cast."



Torchwood
Infidel Places

Left: Sean Longmore's cover art for *Infidel Places*.
Below: Jade Gordon.

It was with the founding of Girton College in 1869 that women were first able to study at the University of Cambridge, but it was almost 80 years before they were actually permitted to earn degrees. *Infidel Places*, the *Torchwood* debut of writer Una McCormack, takes place against the backdrop of a campaign to change the rules.

"There were several votes which failed," explains Una. "We've focused on one in the 1890s. It's not until 1948 that women are able to get degrees from Cambridge; Oxford allows it from the 1920s onwards.

"So there's this terrible history of not admitting women to degrees. Women's colleges are founded, but they're out of town and they have separate labs. Some of the women students get the highest marks that year, but they're not earning the full degree."

Una's play focuses on Queen Victoria, who encounters eldritch elementals when she visits the university on the eve of the 1897 vote. "It's a very dispiriting history," Una continues, "and I would have thought that Victoria..." She stops to reconsider. "Well, I imagine the *real* Victoria probably thought it was quite appropriate! But *this* Victoria is a little bit more shirty. I put her on the side of the angels, in this one."

The real Queen Victoria described women's rights as a "mad, wicked folly" – but she also didn't go around fighting aliens, so the *Torchwood* audios have always been carving out their own path.

"I think it's quite clear that we're dealing with a fictional character called Queen Victoria," says Una. "I mean, you want historical accuracy to *some* degree. But you want the fictional character of Queen Victoria, within these Victorian *Torchwood*s, to feel consistent, so that's what I felt duty-bound to do. I listened to some of the other stories, I tried to get a vibe and a feel, and then I just rolled with it. I wanted a ghoulish glee about the whole thing. James Goss [the producer] was always there to say, 'No, nudge it in this direction.'"

Describing her take on the fictionalised Victoria, Una points out that "she believes in her queenhood. She's a monarch and an empress, and she believes that this gives her a great deal of moral authority, which she's not afraid to wield.

"She's also later in life. She's got no truck with being patronised. Someone patronises her at one point, and she goes, 'For God's sake, I've had nine children', and he blanches at the horror of it. I've genuinely had an exchange like that in my life, so I tapped into a little bit of the irritation that I felt when I was patronised. And how these women must have felt, to be the smartest and most experienced ones there and still have someone get in their way and prevent them from being who they wanted to be."

Una was also inspired by the ghost stories of contemporary Cambridge fellow MR James, and a historical account of a clergyman passing through Hitchin by rail. "That's where the first Cambridge women's college is," she explains. "They don't even have it at Cambridge – they have it down the railway track in Hitchin. He says something about these 'infidel places' where women are permitted to study, and I realised, 'That's my title!' So we'd got degrees for women, MR James, 'infidel places'... And we thought, 'Let's have demons on the loose – that sounds very *Torchwood*!'" **DWM**

RELEASED April
BIG FINISH
RRP £10.99 (CD), £8.99 (digital)

STARRING

Queen Victoria **Rowena Cooper**
Sir James **John Glover**
Honora Tapley **Jade Gordon**
Ronnie **Sion Daniel Young**
The Rector **Duncan Wisbey**
Suffragette **Amy Green**
Fellow **Harry Myers**
Votes for Women **Vanessa Milchrahm**

Upcoming Releases

AUDIOS

MARCH RELEASES

▶ *Mind of the Hodiac* [Sixth Doctor]
by Russell T Davies and Scott Handcock
Big Finish
£14.99 (CD), £12.99 (digital)

▶ *The Fourth Doctor Adventures: Series 11 – Solo*
by Timothy X Atack, David Llewellyn
Big Finish
£24.99 (CD), £19.99 (digital)

▶ *The Eighth of March: Protectors of Time*
by Abigail Burdess, Lizbeth Miles, Nina Millns
Big Finish
£19.99 (CD), £16.99 (digital)

▶ *UNIT: Nemesis – Agents of the Vulpreen*
by John Dorney, Lizzie Hopley, Kenneth Grant, Andrew Smith
Big Finish £24.99 (CD), £19.99 (digital)

▶ *Short Trips: Volume 11*
by Felicia Barker, Rochana Patel, Alfie Shaw, Ben Tedds, Paul F Verhoeven
Big Finish
£14.99 (digital)

Thursday 3 March

▶ *Timelash* [Sixth Doctor]
read by Colin Baker
BBC Audio £20 (CD), £9 (digital)

▶ *Beyond the Doctor: Sleeper Agents* read by Anneke Wills
BBC Audio £11 (CD), £9 (digital)

MAGAZINES

Thursday 31 March

▶ **DWM 576**
Panini £9.99

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

40 YEARS OF EARTHSHOCK

ANTIMATTER

1928 Physicist Paul Dirac (1902-84) predicts the existence of 'antimatter': that particles making up normal matter, such as electrons, have counterparts of equal mass but opposite electrical charge.

1932 Carl David Anderson observes examples of what Dirac predicted: electrons with a positive charge, named 'positrons'. Anderson and Dirac both go on to win the Nobel Prize for Physics.

1941 Writer (and physicist) Isaac Asimov publishes *Liar!*, a story about the psychology of a robot with a "positronic brain". Asimov writes many linked stories about such robots.

1966 *Doctor Who* serial *The Power of the Daleks* suggests that the Daleks have positronic brains, linking them to Asimov's acclaimed stories. The Doctor confirms this in Episode 5 of *The Evil of the Daleks* the following year. Dalek thought is powered by antimatter.

1972 -1973 Potential uses of antimatter are discussed in scientific magazines. Such articles help to inspire the "universe of antimatter" seen in *Doctor Who* story *The Three Doctors* (1972-73); there's another such universe in *Planet of Evil* (1975).

1980 Script editor Christopher H Bidmead wants more real physics in *Doctor Who* and creates new companion Adric, a mathematician whose name is an anagram of Dirac. Also in 1980, physicist Luis Alvarez and his team find evidence of a huge explosion on Earth at the same time the dinosaurs died out.

1981 The 'Alvarez hypothesis' inspires a new *Doctor Who* story called *Earthshock*; the production team also decide to write out Adric in a dramatic way which links back to the work of the real scientist who gave him his name.

1982 *Earthshock* is broadcast. The dinosaurs and Adric are killed in a huge explosion – of antimatter. (Soon after the story is broadcast, production begins on *Arc of Infinity*, another story about antimatter.)

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